The Pulse of the Motion Picture Industry

BOXOFFICE

Visiting exhibitors at MGM's "Seeing Is Believing" conference last week, watching film in the making . . . *Story on Pages 34-35.*

In This Issue . . .

Promotion

Entered as second-class matter at the Post Office at Kansas City, Mo. Published weekly by Associated Publications, 825 Van Brunt Blvd., Kansas City, Mo. Subscription rates: Sectional Edition, $3.00 per year; National Edition, $7.50.

CANADIAN EDITION

MAY 17, 1952

Make Mine Metro

THE WRITE-IN CAMPAIGN THAT'S SWEEPING THE COUNTRY!

M-G-M's "Seeing Is Believing" trip to California provided an unparalleled opportunity for theatre men to carry back to the nation an enthusiastic first-hand report that has become splendid public relations for the entire industry.

We wish we could have had 10,000 showmen witnessing the screenings of the great M-G-M pictures coming. This was impossible, but every exhibitor may now be assured that never in the history of film business has any company, including M-G-M, had so many fine attractions ready, willing and able to bring crowds into theatres.

Here are some of our pictures, among them most of the big attractions screened in California, for release when your need is greatest, in May, June, July and August:

"SCARAMOUCHE" *(Tech.)*
Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxon, Nina Foch, Lewis Stone, Richard Anderson

"SKIRTS AHOY!" *(Tech.)*
Esther Williams, Joan Evans, Vivian Blaine, Barry Sullivan, Keefe Brasselle, Billy Eckstine

"THE GIRL IN WHITE"
June Allyson, Arthur Kennedy, Gary Merrill

"CARBINE WILLIAMS"
James Stewart, Jean Hagen, Wendell Corey

"PAT AND MIKE"
Spencer Tracy, Katharine Hepburn, Aldo Ray, William Ching

"LOVELY TO LOOK AT" *(Tech.)*
Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, Ann Miller

"MR. CONGRESSMAN"
Van Johnson, Patricia Neal, Louis Calhern, Sidney Blackmer

"THE DEVIL MAKES THREE"
Gene Kelly, Pier Angeli

"FEARLESS FAGAN"
Janet Leigh, Carleton Carpenter, Keenan Wynn

"IVANHOE" *(Tech.)*
Robert Taylor, Elizabeth Taylor, Joan Fontaine, George Sanders, Emlyn Williams

★

And in September the famed **"THE MERRY WIDOW"** *(Tech.)* Lana Turner, Fernando Lamas—followed by **"BECAUSE YOU'RE MINE"** *(Tech.)* Mario Lanza, Doretta Morrow.

WARNER POWER

You'll want to give them a great big hand!

From all over the country the men of Warner Bros. gathered in New Orleans, Pittsburgh and Chicago. They were there for the most important product meetings ever held by this company. They saw completed pictures and they saw completed plans.

They saw not only the finest program ever entered into by Warner Bros. Studios but concrete evidence of a program that will make Warner Bros. Studios the exhibitors' No. 1 source of supply for the steady stream of high-quality entertainment essential for today's market. They saw how Warner Bros. will back this product with the most comprehensive long-range merchandising ever effected in this industry. They saw Warner Power. They saw Warner Dependability.

Now the Warner men are on the way to share their confidence and enthusiasm with you. Soon you'll know what they know – and you'll be giving them a great big hand!

BEN KALMENSON DRIVE
JUNE 1-SEPT. 27

20th CENTURY-FOX OFFERS

FREE TV TRAILERS ON "KANGAROO!"

THE FIRST AMERICAN PICTURE MADE IN AUSTRALIA...WITH THESE GREAT STARS— MAUREEN O'HARA, PETER LAWFORD, FINLAY CURRIE, RICHARD BOONE.

HERE'S HOW TO GET THEM:

Special TV trailers are available free of charge on "Kangaroo!"—directed in Australia by Lewis Milestone, who gave you "Halls of Montezuma."

They have been produced specifically to help you sell all the action and adventure of this exciting attraction. One runs one minute; the other, 20 seconds. Both are 16mm. with open-end for local theatre credits.

We'll send them to you promptly if, along with your request, you include detailed information as to your time-buys and the stations you are using.

Get them from 20th Century-Fox Exploitation Dep't., 444 West 56th Street, New York 19, N.Y.

THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

BOXOFFICE *The Pulse of the Motion Picture Industry*

THE NATIONAL FILM WEEKLY
Published in Nine Sectional Editions

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Published Every Saturday by
ASSOCIATED PUBLICATIONS

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The MODERN THEATRE Section is included in the first issue of each month.

The PROMOTION Section is included in the third issue of each month.

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Winnipeg: 282 Rupertsland, Ben Sommers.

Member Audit Bureau of Circulations

Entered as Second Class matter at Post Office, Kansas City, Mo. Sectional Edition, $3.00 per year; National Edition, $7.50.

MAY 17, 1952
Vol. 61 No. 3

THEY SAW—AND BELIEVED

IT was an inspiring experience to spend three days with 100 leading showmen and to observe their enthusiastic reactions to a viewing of six feature productions of definitely outstanding quality. It was encouraging to hear their expressions of renewed confidence in the future of their industry as a result of their believing in what they saw and feeling that it had what it takes to bring about a resurgence of theatre attendance. Moreover, it was reassuring that this could and would be achieved, when one after another of these exhibitors arose to tell of his plans to transmit this enthusiasm and confidence to fellow showmen and to the public on return home.

This reaction is what MGM executives hoped would be the result of their "Seeing Is Believing" enterprise, the success of which should have a long-time value to the industry as a whole.

To be sure, MGM would not have undertaken such a costly project, if it did not feel it had the product to come through the "acid test" of a viewing by so large and important a group of hardened film buyers. It must, therefore, be gratifying that the enthusiasm openly evidenced and privately expressed by the exhibitors was engendered by what they saw, not what they may have heard. It was the quality of the product alone that gave them that feeling of optimism about the future that has been so noticeably absent in recent months.

There was, of course, recognition of the fact that even good pictures will not sell themselves. For that reason promotion, advertising and merchandising of the films was discussed and exhibitors were asked, additionally, to submit ideas that could be incorporated into this planning. Dore Schary, MGM production head, made the observation that, "A good picture well made and well sold will do good business. A great picture well made and well sold will do great business."

Significant was the comment by Howard Dietz, director of advertising, who cited the previews and merchandising discussions as extending beyond unilateral interest, rather, being for the industry as a whole. "These are samples of pictures," he said, "that must attract patrons. We want them to serve as an upbeat for the industry. If all companies can make fine pictures and if it were possible to get them into release all together for a year, we shall enjoy great business."

This, incidentally, looks fair to being realized, which still further brightens the outlook for the future.

Among other noteworthy aspects that made a favorable impression was the introduction to the gathering of so many young men among MGM's production executives. This was viewed as another plus for the industry's future.

Indeed, there is nothing like good product—coupled with good showmanship—to instill confidence in this business, on the part of people of the industry as well as the general public.

* *

Good Insurance!

Every right-thinking individual in this business wants not only to keep COMPO alive but to see it strengthened to the fullest measure. This is evidenced in almost every meeting with producers, distributors and exhibitors. Even the smallest of the latter, who have seen the good accomplished by COMPO's conduct of the Movietime U.S.A. campaign, feel the industry would suffer a great loss, if COMPO should be allowed to wither and fade out.

It is, therefore, good to see that the Motion Picture Ass'n of America is doing its share on behalf of producers and distributors to provide financial support to COMPO at this particular time. We know from discussions with the heads of circuits that they, too, will come through with payment of dues. But there remains a large segment that, for some reason, is holding back. That should not be.

COMPO proved its worth as a coordinating factor, giving strength to the industry's efforts against unfair taxation and legislation and in other ways creating a better climate for the industry as a whole. In COMPO the industry has an instrument that not only can serve well in effecting better public relations, it can also promote harmonious cooperation among discordant elements within the industry, as it already has proved.

The industry is faced with many problems. It can best meet and overcome them unitedly. COMPO should be kept alive and strong at all costs. It will be cheap "insurance" in the long run.

Ben Shlyen

ARBITRATION RULES COMMITTEE DRAFTING OPERATIONAL PLAN

Unit Concentrates on Six Subjects the Conference Found to Be Arbitrable

NEW YORK—The drafting of operational plans for an arbitration system in line with subjects agreed on for inclusion at the recent all-industry conference were begun Tuesday (13) and continued the following day when the committee on rules met at Theatre Owners of America headquarters under the chairmanship of Herman M. Levy.

Drafting assignments were undertaken by the members of the committee, who will report back to a later meeting to be called by Levy preparatory to submission to the next all-industry conference scheduled for May 26. Just when they will complete their assignments was not known because some face tougher problems than others in putting on paper the six subjects held by the arbitration conference to be within the scope of arbitration.

DISCUSS REGIONAL SETUPS

These are clearances, runs, forcing, contract violations, discrimination in competitive bidding and over-payments or over-bidding to deprive another exhibitor of films through competitive bidding. In addition, the functions of the regional tribunals to be set up were discussed.

There was no discussion of financing or of inclusion of film rentals as an arbitrable subject, as the previous conference did not come to a decision on inclusion of rentals. In the meantime, the National Allied board at its Colorado Springs meeting came out for an all-inclusive arbitration system.

Levy said he did not expect any roadblocks on May 26. He pointed out that the door had not been shut on the inclusion of additional subjects, and that it was possible the number would exceed the six already agreed on.

The committee also did not discuss conciliation or, as National Allied has called it, mediation. Levy said conciliation had both its proponents and its opponents. On the one side were those who believed that conciliation could remove the necessity for arbitration and also litigation. On the other side were those who believed it could delay reaching a decision through arbitration.

If and when the May 26 conference approves the work of the committee, the drafts will then go to the membership of the constituent groups in the industry for approval and then to the U. S. Department of Justice. The next step, if Department of Justice approval is obtained, would be to ask the statutory court here to include the completed arbitration plan in the antitrust consent decree and make it legally operative. Just when this might happen can't be predicted now, but it probably can't come about until some time in the fall, as the court will take its usual summer recess.

Those besides Levy attending the first-day session were: Austin C. Keough, Paramount vice-president and general counsel; Adolph Schimel, Universal-International vice-president and general counsel; Robert W. Perkins, vice-president and general counsel of Warner Bros.; Theodore R. Black, Republic, and Mitchell Klupt, Metropolitan Motion Picture Theatres Ass'n. Levy is general counsel of TOA.

Although considerable progress was made at the Wednesday session, which like the one preceding it lasted all day, it developed there was no possibility the committee could complete its task within those two days. By common agreement it was decided to meet Friday (16) and the following Monday. Under consideration late in the week was the naming of a sub-committee to complete a final draft.

No meeting was scheduled for Thursday as Levy had to be in court in New Haven.

Levy praised the spirit of cooperation and the absence of friction prevailing at the meetings. He said no full report could be made public prior to the May 26 conference.

Start Secret Testing Of Eidophor System

NEW YORK — Secret demonstrations of the Swiss Eidophor system of theatre color television were presented this week at the private screening room at 20th Century-Fox home offices. Only top officials were admitted to the little theatre, as preparations were being made for public demonstrations. Live programs, originating at the Movietone studios, were reported to be highly successful. There may be a showing for stockholders at their meeting next Tuesday (20). Fox acquired an interest in the Eidophor system nearly two years ago.

MAY BRING DISMISSAL OF MANY CHICAGO SUITS

Appeals Court Places 2-Year Limit On Triple-Damage Claims

CHICAGO—A series of actions for summary dismissal judgments filed here in Chicago federal district court may result in the dismissal as defendants of many of major film companies, in more than half of the 65 antitrust suits which are clogging the courts here.

The bases of the suits is a decision handed down early last week by Chicago federal appeals court defining the two-year statute of limitations as that applying to the Sherman antitrust act in Illinois.

Federal laws do not have a statute of limitations and are bound by the law within the state of action. Point of issue has been whether or not five-year limit should apply, which is based on damages against persons and personal property, or two-year limit which applies to statutory penalties.

In the jurors' finding they point out that triple damage actions, plus lawyer's fees, fall in the two-year category. Bryson Burham, representing RKO and Loew's, filed nine dismissal requests, claiming that the RKO decree, entered into Nov. 18, 1948, ceilinged any actions to Nov. 8, 1950.

Sam Block, Paramount attorney, also filed in the same nine. Suits covered, mainly filed by John Sullivan, are for the Alex, Avenue, Bell, California, Homan, White Palace, Norwall, Langley and Savoy.

Lawyers are preparing other briefs for immediate filing, if the district courts dismiss clients as defendants in the nine cases.

Suit for $4,500,000 Filed By Hollywood Theatre

LOS ANGELES — Seeking damages of $4,500,000 and charging eight major distributors and National Theatres with monopoly in violation of federal antitrust laws, the former operators of the Vogue Theatre on Hollywood boulevard, which showcase is now operated by Fox West Coast, a subsidiary of NT, filed a federal district court action Monday (12).

The plaintiffs allege that NT, 20th Century-Fox, Loew's, Warners, Columbia, Universal, United Artists, Paramount and RKO conspired to withhold product from the theatre, which opened in 1935, and that resultantly the venture was forced out of business in 1943. Subsequently the Vogue was taken over by FWC.

Listed as plaintiffs are Howard Sheehan, Ellis J. Arkush and Ellis J. Arkush jr., who were the last directors of the dissolved Vogue Theatre Corp.

Rackmil, Rank End Talks On Decca-U-I Merger

LONDON — Milton Rackmil, president of Decca Records, has completed his talks with J. Arthur Rank on plans to merge his company with Universal-International, but both the American and British film executive were noncommittal about decisions which may have been reached. Rank has a substantial interest in U-I, and Rackmil, since becoming interested in motion pictures, has acquired a healthy chunk of stock. Speculation is that Rank could sell his investment to Rackmil or buy enough from the Decca president to equalize their U-I holdings.

IMPORTANT PICTURES PLACED ON HOT-WEATHER SCHEDULE

36 Films, 19 in Color, Get June Release Dates From 10 Companies

By FRANK LEYENDECKER

NEW YORK—The increased use of color in features distributed by all the major companies will again be evidenced in June, when 19, or more than half of the 36 pictures scheduled for release, will be tinted product. One year ago, only 12, or less than one-third of the 38 June releases, were in color.

For the first time, all 20th Century-Fox releases for the month will be in color, including three reissues. Both Warner Bros. and Universal-International will have two of their three releases each in color. Fourteen of the June 1952 color pictures will be in Technicolor, including four reissues. Two will be in Natural Color, a recent process, and one each will be in Trucolor, WarnerColor and Cinecolor. In June 1951, six of the 12 color pictures were 20th-Fox reissues.

COLOR FEATURES ARE LISTED

The Technicolor features for June 1952 will be: "Scaramouche," "Ivory Hunters," "Kangaroo," "Scarlet Angel," "Denver & Rio Grande," "The Wild Heart," "Brave Warrior" and "Montana Territory," all in the adventure or action category; "Wait 'Til the Sun Shines, Nellie," a musical, and "Tales of Hoffmann," the opera film. The reissues in Technicolor are: "Tulsa," "Leave Her to Heaven," "The Black Swan" and "To the Shores of Tripoli."

Two features in Natural Color will be: "Three for Bedroom C," a comedy, and "The Lady in the Iron Mask," an adventure film. "I Dream of Jeanie," a musical, is in Trucolor, and "Wagons West," a western, is in Cinecolor.

Other important dramas, in addition to the color films mentioned, will be: "Walk East on Beacon," set back from May; "Paula," "Clash by Night," "Glory Alley," "Atomic City," "Just Across the Street," "Stolen Face," "The Jungle," "Bal Tabarin" and "The Winning Team." The comedies, in addition to "Three for Bedroom C," will be "Pat and Mike" and "Here Come the Marines." The others are action programmers or westerns.

Broken down by companies, the June 1952 releases will be:

LINEUP FROM COLUMBIA

COLUMBIA—"Walk East on Beacon," Louis DeRochemont production, with George Murphy, Virginia Gilmore, Finlay Currie, Louisa Horton and Karel Stepaneck; "Paula," starring Loretta Young, Kent Smith and Alexander Knox; "Brave Warrior," in Technicolor, starring Jon Hall with Christine Larson; "Montana Territory," in Technicolor, starring Lon McCallister, Wanda Hendrix and Preston Foster, and "The Rough, Tough West," a Charles Starrett western with Smiley Burnette.

Para. Setting Up Seven Competitive L. A. Areas

LOS ANGELES—Designed to meet changing local conditions, Paramount has set up an expanded first run releasing plan for the Los Angeles metropolitan area. The experiment will undergo its first test with the general release of "The Greatest Show on Earth" in July, and will also encompass bookings of "Jumping Jacks," "Carrie" and "Son of Paleface."

Under the plan, the city and its adjacent suburbs and municipalities are divided into seven districts. Simultaneous first runs, followed by subsequent runs, will be offered competitively on the four above-cited pictures in each of the seven areas —downtown Los Angeles, Hollywood, the western district (including Beverly Hills, Westwood and Santa Monica), Inglewood, Huntington Park-Compton, Pasadena and Glendale.

Commenting on the experiment just prior to his return to New York, after attending executive huddles at the studio, A. M. Schwalberg, president of Paramount Film Distributing Corp., explained that conditions in the Los Angeles area are "rapidly changing," its population having doubled in the past two decades.

The city's transportation system, he pointed out, has not developed at the same pace as has the population growth. Hence the expansion of first run bookings, Schwalberg declared, is being tested to determine if it will "best serve the interests of the public, our customers and ourselves."

LIPPERT—"Stolen Face," starring Paul Henreid and Lizabeth Scott, and "The Jungle," starring Cesar Romero, Marie Windsor and Rod Cameron.

METRO - GOLDWYN - MAYER — "Scaramouche," in Technicolor, starring Stewart Granger, Eleanor Parker, Mel Ferrer and Janet Leigh; "Pat and Mike," starring Spencer Tracy and Katharine Hepburn with Aldo Ray, and "Glory Alley," with Ralph Meeker and Leslie Caron with Kurt Kazner and Gilbert Roland.

MONOGRAM—"Wagons West," in Cinecolor, starring Rod Cameron, Peggie Castle and Noah Beery jr.; "Here Come the Marines," starring Leo Gorcey, Huntz Hall and Myrna Dell, and "Gold Fever," with John Calvert and Ralph Morgan.

PARAMOUNT—"Denver & Rio Grande," in Technicolor, starring Edmond O'Brien, Sterling Hayden, Laura Elliot, Forrest Tucker, Dean Jagger and Zasu Pitts, and "Atomic City," with Gene Barry, Lydia Clarke, Lee Aaker, Nancy Gates and Michael Moore.

RKO RADIO—"The Wild Heart," a David O. Selznick production in Technicolor, starring Jennifer Jones, David Farrar and Cyril Cusack; "Clash by Night," a Wald-Krasna production, starring Barbara Stanwyck, Paul Douglas, Robert Ryan and Marilyn Monroe with Keith Andes, and "Desert Passage," a Tim Holt western with Richard Martin.

REPUBLIC—"I Dream of Jeanie," in Trucolor, starring Ray Middleton, Eileen Christy and Bill Shirley, and "Bal Tabarin," filmed in France with Muriel Lawrence, William Ghing and Claire Carleton.

20TH CENTURY-FOX PRODUCT

TWENTIETH CENTURY-FOX — "Kangaroo," filmed in Australia in Technicolor, starring Maureen O'Hara, Peter Lawford and Finlay Currie; "Wait 'Til the Sun Shines, Nellie," in Technicolor, starring Jean Peters, David Wayne and Hugh Marlowe; "The Lady in the Iron Mask," in Natural Color, starring Louis Hayward and Patricia Medina, and three reissues, in Technicolor, "The Black Swan," starring Tyrone Power and Maureen O'Hara; "Leave Her to Heaven," starring Gene Tierney, Cornel Wilde and Jeanne Crain, and "To the Shores of Tripoli," starring John Payne and Maureen O'Hara.

United Artists—"Tales of Hoffmann," a Lopert films release in Technicolor, starring Moira Shearer, Robert Helpmann, Leonide Massine and Robert Rounseville; "Confidence Girl," an Andrew Stone production with Tom Conway and Hillary Brooks, and two reissues, "Red River," Howard Hawks production, starring John Wayne and Montgomery Clift with Joanne Dru, and "Tulsa," in Technicolor, starring Susan Hayward, Robert Preston and Petro Armendariz.

UNIVERSAL-INTERNATIONAL — "Ivory Hunters," J. Arthur Rank production in Technicolor, with Anthony Steele and Dinah Sheridan; "Just Across the Street," starring Ann Sheridan and John Lund, and "Scarlet Angel," in Technicolor, starring Yvonne DeCarlo and Rock Hudson.

WARNER BROS.—"The Winning Team," starring Ronald Reagan, Doris Day and Frank Lovejoy; "Three for Bedroom C," in Natural Color, starring Gloria Swanson with James Warren, Fred Clark and Steve Brodie, and "Carson City," in WarnerColor, starring Randolph Scott, Lucille Norman and Raymond Massey.

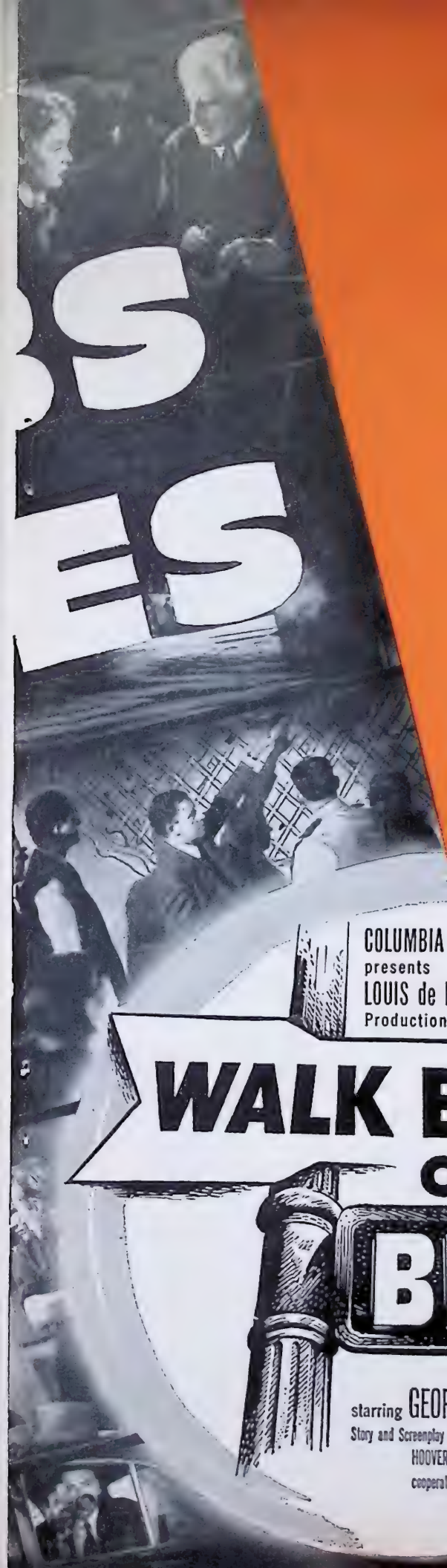
Republic Plans Regional Campaign on 'Minnesota'

NEW YORK—Republic is planning two elaborate premieres in Minnesota for "Minnesota." The first will be at the North Shore Theatre, Duluth, July 16, and the second at the State, Minneapolis, July 17. The film is in Trucolor.

James R. Grainger, executive vice-president in charge of sales and distribution, is working on a 200-city multiple-booking in the entire northwest following the two premieres. The story of the film is based on the era following the discovery of the vast iron deposits in the Mesabi mountain range. The film co-stars Ruth Hussey, Rod Cameron, John Agar and Gale Storm, with J. Carrol Naish, Jim Davis and Jay C. Flippen featured.

the eyes of the country are on this...

the eyes of the industry are on this...



Louis de Rochemont's greatest since "The House on 92nd Street"

Be there when G-Men save "Operation Falcon"

"A thrill'm"
Walter Winchell

"Movie of the Week"
Look

"Triple A"
Louis Sobol

COLUMBIA PICTURES
presents
LOUIS de ROCHEMONT'S
Production of

WALK EAST ON BEACON

starring GEORGE MURPHY · Finlay Currie · Virginia Gilmore

Story and Screenplay by LEO ROSTEN · Suggested by THE CRIME OF THE CENTURY by J. EDGAR HOOVER · from THE READER'S DIGEST · Produced by LOUIS de ROCHEMONT with the cooperation of the FEDERAL BUREAU OF INVESTIGATION · Directed by ALFRED WERKER

Columbia of course

Pulse Beats

Children's Admission Prices Highest Since March '51

Rose from 148.3 per cent of the 1935-39 average at the end of 1951 to 152.2 per cent at the end of March; highest figure since March 1951, according to Bureau of Labor statistics.

*

Adult Tickets Also Increase During First Three Months

Rise is less abrupt than for children; adult prices, which at the end of December were 176.1 per cent of the base period, went up to 177.1 per cent at the end of March, highest since March 1951.

*

RKO Pictures 1951 Net Reported as $334,627

Figure covers first year of operation since separation of producing-distributing corporation from theatre corporation; gross business first quarter of 1952 exceeds 1951 period.

*

Albany Court Hears Regents' Morals Laws Are Outmoded

Mrs. Florence Perley Shientag, appealing on behalf of Commercial Pictures, which was refused a license to show French film, "Le Ronde," argues that law under which regents acted was enacted over 40 years ago.

*

Nat Wolf to Leave Post With Warner Theatres

Resignation will be effective June 1; Ohio zone manager with circuit since 1932 and in show business 40 years; plans to enter own business after visiting son with U.S. army in Germany.

*

British Broadcasting Co. May Buy Films From U.S.

Overseas purchases for television seen as alternative if Cinematograph Exhibitors Ass'n continues to refuse use of played-out British Prestige pictures; dispute referred to exhibitor-distributor-producer committee.

*

Bordonaro Bros. of Olean, N. Y. Win $22,500 in Trust Suit

Buffalo federal jury awards circuit triple damages; defendants are RKO, Paramount, Warner Theatres; plaintiffs won similar action four years ago with an award of $104,498.44.

*

Brooklyn Exhibitor Suit Asks for $1,050,000

Monopoly action filed by People's Cinema, Inc., Hopkinson Theatres, Inc., Abe Rotner and Julius Charnow against eight majors, Randforce Amusement Co. and Metropolitan Playhouses on behalf of People's Theatre in Brooklyn.

House to Look Into Morals, Crime, Violence in TV

WASHINGTON—The first steps toward national censorship by congressional legislation were taken on Monday (12) when the House passed resolutions proposing studies and recommendations for laws respecting publication and broadcasting standards employed by just about everything except films and newspapers.

There was no talk about films, but Representative Rees (R., Kas.) was dissuaded with difficulty from attempting to tack on an amendment which would have placed newspapers within the investigative target area.

The House Commerce committee is directed under one resolution to set up a committee to look into radio and television. The other resolution directs the speaker of the House to appoint a select committee to study magazines, comic books, books and periodicals. The speaker is directed to choose three members each from the Judiciary and Post Office committees and three members from the House at large.

The subcommittee and select committee would have similar duties. They would study all the various media of information for immoral or otherwise offensive material and for improper emphasis on crime, violence and corruption.

The two groups would then be required to recommend legislation to deal with any such abuses as might be found to exist.

There were only scattered warnings from the floor of the House, with few members present for the voting. Rep. A. L. Miller (R., Neb.), who conceded he had himself been "shocked" by some TV programs, warned that it is "very dangerous to say what can or can't be heard, taught or seen." He also warned that it is "impossible to legislate morals."

Television apparently pushed the two resolutions. Little was heard about anything else during the debate, and most of the few congressmen present were worried about surveys showing many instances of murder and wrongdoing within short periods of air time and it was charged that TV is teaching children how to serve intoxicants.

Fox West Coast to Promote Films Via TV Series

LOS ANGELES—Use of the TV medium as a means of stimulating theatre attendance—long urged by a sizable segment of exhibition leaders as well as production and distribution representatives—is being undertaken by the Pacific coast's largest circuit, Fox West Coast.

Beginning Thursday (22), FWC's southern California division will sponsor "Uncle Archie's Komedy Klub," a half-hour show telecast by Station KNBH here. The initial contract calls for a 13-week spread, with options for additional time.

Approved by Charles P. Skouras, circuit president, and George Bowser, general manager, the video plunge is aimed at plugging local first run attractions in FWC houses. The ballyhoo will concentrate upon features with family appeal, since the "Komedy Klub" is viewed largely by a juvenile group.

To Ease Restrictions On Theatre Building

WASHINGTON—The outright ban on theatre alterations and new theatre construction will be revoked at the end of June, according to a National Production Authority announcement Thursday (15). Construction and alterations will be permitted on a limited basis beginning with the third 1952 quarter.

NPA credits improvement in the supply situation with respect to critical metals for a further loosening of restrictions on commercial construction and the first concession made to amusement and recreational construction since the ban was imposed.

The effect of the amendments to the Controlled Materials Plan announced on Thursday would be to permit prospective builders and remodelers of theatres to self-authorize, per quarter, the following amounts of materials: five tons of carbon steel, including not more than two tons of structural shapes; 200 pounds of copper; 250 pounds of aluminum.

Builders and remodelers can go into the open market and buy up to those amounts of the three critical metals without asking permission.

Small Riot in Theatre As Youths Hit Ushers

BUFFALO—More than a hundred teenagers milled around in Lafayette theatre balcony last Sunday afternoon and five ushers were injured when three youths allegedly started a fist fight after they were asked to "be quiet or leave." One usher suffered a possible concussion and another a fractured finger before police, summoned by the management, arrested these suspects:

Bartilo Tricoli, 17; Ralph Miranda jr., 16, and Michael Ando, 20.

Monday in city court the three pleaded innocent to charges of third degree assault and disturbing the peace. Bail was set at $500 each by Judge James B. McKenna, who adjourned the case until later in the week. George C. Simon, Lafayette house manager, described the melee as a "small riot." He said that the boys were climbing over seats and disturbing other patrons when usher Robert J. Adamberger asked them to be quiet.

"They continued to make noise, the usher told them to leave and one youth started out," Simon said. "His two companions said, 'No one is leaving.' Then they started swinging. Before the disturbance was quieted, more than a hundred girls and boys were milling around."

Disorderly conduct charges against the trio were dismissed by Judge Jacob A. Latona after Simon indicated he wished more serious charges pressed. Adamberger is complainant in the assault case.

Three others ushers suffered cuts and bruises.

BOOK THE MOST TALKED-ABOUT WOMAN OF THE YEAR FROM *Columbia*

COLUMBIA PICTURES presents

Loretta Young

as

PAULA

SHE'D ONLY BEEN HALF WAY TO LOVE— BEFORE!

with KENT SMITH • ALEXANDER KNOX • Screen Play by JAMES POE and WILLIAM SACKHEIM • Produced by BUDDY ADLER • Directed by RUDOLPH MATÉ

Court Rules Autry Can't Halt Republic TV Sales

HOLLYWOOD—All was confusion this week on the question: What are an actor's rights in the sale of motion pictures made for theatrical use originally to TV stations?

It resulted from an opinion handed down by Judge Ben Harrison of district federal court in which he held that Republic had the right to lease or sell its Gene Autry pictures to TV. The suit had been brought by Autry, who asked for an injunction restraining Republic Pictures and its TV subsidiary, Hollywood Television Service, from placing a block of about 50 Autry starrers on the TV market.

Judge Harrison held that the actor's position is "untenable" and "unfair."

The ruling represented a complete about-face from the decision handed down late in 1951 by Federal Judge Peirson M. Hall in a similar suit brought against Republic by Roy Rogers. In that earlier case Rogers was granted an injunction preventing the studio from disposing of a group of his starrers to video, the judge holding that such TV sales and/or leases would violate terms of Rogers' contract with the studio. Judge Hall ruled that Rogers holds all rights to the commercializing of his name, and that disposing of his theatrical pictures to video for sponsored telecasting would infringe upon the player's said rights.

Republic is appealing the Rogers verdict, while it was indicated Autry will appeal the decision in his action against the studio.

Republic, Judge Harrison opined, had made a substantial contribution to Autry's career through the years since he first was placed under contract to the company, and therefore "should enjoy the fruits of their investment." He said it was clear that Republic had "absolute ownership" of the Autry starrers, which "includes the rights to license their exhibition on home television receivers."

Neither Autry nor Rogers is now associated with Republic. For the past several years the former, under the banner of Gene Autry Productions, has been starring in theatrical westerns for Columbia release, and—via his Flying A Productions—also toplines a series of 30-minute TV gallopers. Rogers, through Roy Rogers Enterprises, is starring in half-hour sagebrushers destined for telecasting by NBC.

Award MPEA Companies 52 Jap Short Permits

NEW YORK—Motion Picture Export Ass'n member companies will receive 52 of the quota of 102 short subject imports granted by the Japanese government for the fiscal year started April 1. The remainder will be shared by U.S. independents and other importers, with the exact division in doubt at the moment, according to latest MPEA information from Tokyo. Japan puts short subjects in the category of films not more than two reels in length.

Set Back a Hearing

WASHINGTON—The Buchman contempt of Congress trial has been postponed from May 26 to June 16, reportedly for "administrative reasons."

Red Kann Dead at 53; Tradepress Veteran

MAURICE "RED" KANN

LOS ANGELES—Maurice "Red" Kann, widely known tradepress personality and one-time editor-in-chief of BOXOFFICE, died in his sleep at the Ambassador hotel here Wednesday (14). He had been on the coast to attend MGM's "Seeing Is Believing" conference and had stayed over for a few days. He was 53 years old.

He complained of being ill during the evening and a house physician was called. Thursday morning, when he failed to respond to calls, hotel staff members entered the room and found him dead.

Kann was editor-in-chief of BOXOFFICE from 1938 through 1942.

He entered newspaperwork after attending City College of New York, as a member of the staff of the New York Journal of Commerce. His first job in the film tradepress was with the Film Daily in 1918. He became managing editor and editor of that publication. In 1929, he was named editor of the old Motion Picture News and two years later joined the Quigley Publications organization as editor of the Motion Picture Daily.

He remained with the Quigley organization until 1938 when he joined Associated Publications as editor-in-chief of BOXOFFICE. He resigned this post to become a vice-president of Quigley Publications in 1942. He edited the Motion Picture Alamanac and Fame.

Hargrave Wins Award

ROCHESTER—Thomas J. Hargrave, president of Eastman Kodak Co., has been named winner of the 1952 Rochester Rotarians' award for his "outstanding contribution" to the Rochester community.

Daff Says 40th-Year Lineup Is Best Ever

CHICAGO—Alfred E. Daff, vice-president and director of world sales of Universal-International, told the regional sales convention here Wednesday (14) that the company's lineup for the 40th anniversary is the strongest in the company's history with more than half of the product in color.

The statement was one of the features of the opening of a three-day gathering at the Hotel Blackstone. This was the first of a series of regional meetings.

Charles J. Feldman, domestic sales manager, also stated that "The World in His Arms," Gregory Peck-Ann Blyth Technicolor production based on the Rex Beach story and directed by Raoul Walsh, has been designated as the 40th anniversary year picture and that it will be released in August.

District managers, home office sales executives and promotion heads also were told that "Ivory Hunter," another of the company's anniversary specials, will be given a premiere at the Fox Wilshire Theatre, Los Angeles, May 23, prior to a series of key city openings, including Boston, Atlanta, Cleveland, Philadelphia, Pittsburgh, New Orleans and Portland, Ore. The general release will be backed by local promotions handled by special field exploitation representatives. Ten exhibition units featuring native African costumes, spears and handiwork will be sent out.

The picture was produced by the J. Arthur Rank Organization and is being released in England under the title "Where No Vultures Fly."

The local sales meeting was attended by the following home office executives, in addition to Daff and Feldman: Ray E. Moon, assistant domestic sales manager; F.J.A. McCarthy, southern and Canadian sales manager; Foster M. Blake, western sales manager, and Irving Sochin, assistant to Feldman.

District managers present were: John J. Scully, Boston; David A. Levy, New York; P. F. Rosian, Cleveland; M. M. Gottlieb, Chicago; Barney Rose, San Francisco; James V. Frew, Atlanta, and Henry H. Martin, Dallas.

David A. Lipton, vice-president in charge of advertising and publicity; Philip Gerard, eastern publicity manager; Charles Simonelli, manager of the eastern advertising and publicity departments, and Jeff Livingston, eastern advertising manager, also were present.

Ben Kalmenson Drive Scheduled for June 1

NEW YORK—The Ben Kalmenson 1952 drive honoring the Warner Bros. vice-president in charge of distribution will open June 1, continue for 17 weeks to September 27 and cover 12 principal pictures, with $35,400 in prizes offered district and branch managers and other sales personnel in the U.S. and Canada.

Warner stars will offer gifts, among them John Wayne, Randolph Scott, Ronald Reagan, Gordon MacRae, Gary Cooper, Eddie Cantor, Steve Cochran, Burt Lancaster, Frank Lovejoy, Bud Abbott and Lou Costello, Dennis Morgan, Gene Nelson, Danny Thomas, Will Rogers jr., Ray Bolger, Alan Ladd and Cornel Wilde.

A SPECIAL SERVICE FOR EXHIBITORS...

THE BOOKING OF THE WEEK

...DESIGNED TO HIGHLIGHT CURRENT AND CHOICE PRODUCT

A YANK IN INDO-CHINA

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
War Drama

CAST:
John Archer
Douglas Dick

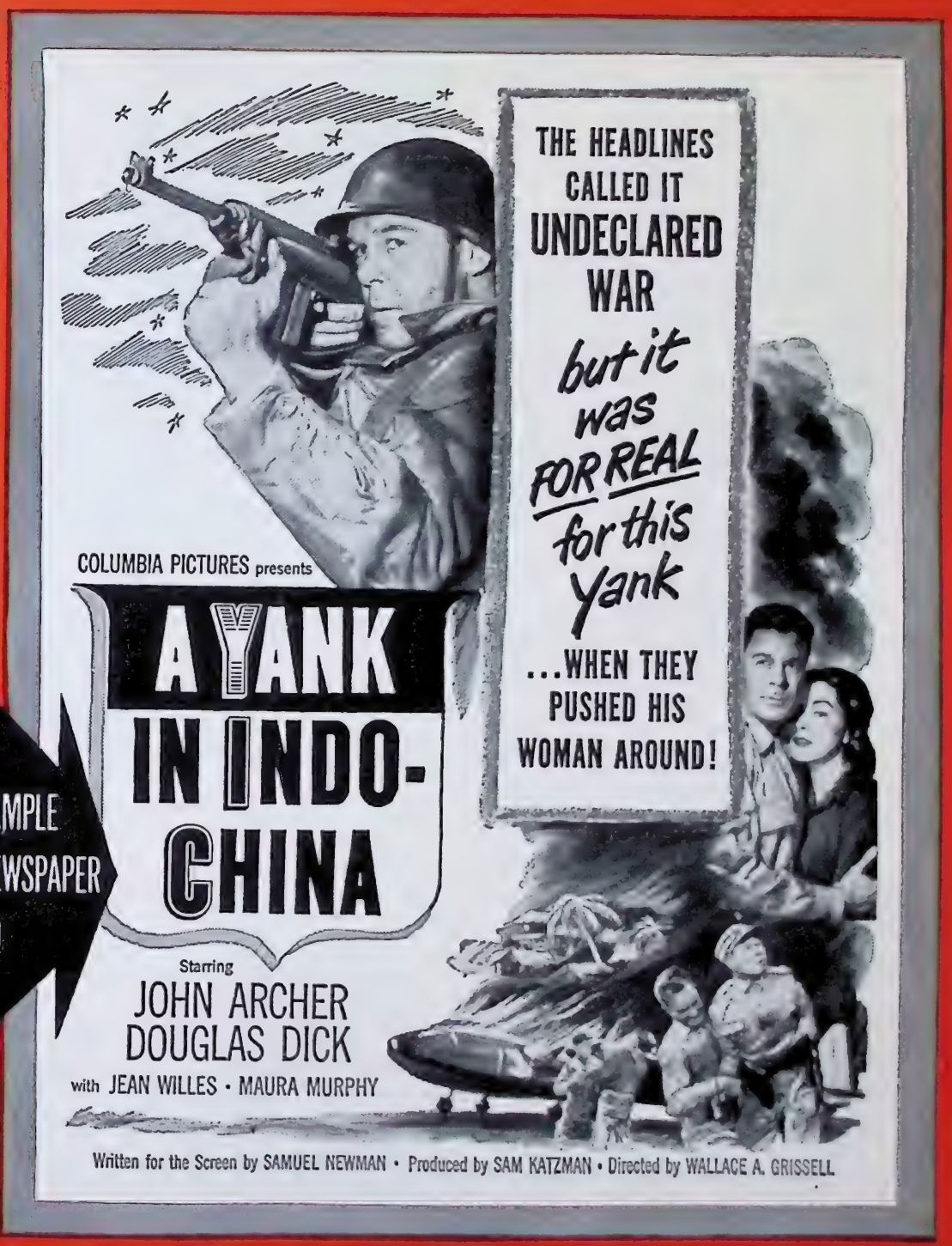
RUNNING TIME:
67 minutes

HIGHLIGHTS:
Behind the lines of the world's hottest front! Red raid tactics exposed. Mass executions. Savage reprisals. Razed villages. World knows no fury like a Yank fighting for his girl... and this guy's fighting for two! Kidnapped Yanks and their girls blast captors. Traitors trapped! Jungle escape! The guy and girl next door show 'em what Yanks are made of in the hottest spot on earth. "Okay for action market." (Daily Variety) "Plenty of action." (Hollywood Rep.) "Satisfies thrill seekers." (Showmen's Tr. Rev.)

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE NEWSPAPER AD


THE HEADLINES CALLED IT UNDECLARED WAR
but it was FOR REAL for this Yank
...WHEN THEY PUSHED HIS WOMAN AROUND!
COLUMBIA PICTURES presents
A YANK IN INDO-CHINA
Starring
JOHN ARCHER
DOUGLAS DICK
with JEAN WILLES • MAURA MURPHY
Written for the Screen by SAMUEL NEWMAN • Produced by SAM KATZMAN • Directed by WALLACE A. GRISSELL

JOHN SCHNACK ANNIVERSARY IS A COMMUNITY EVENT

Whole Town Celebrates His 50 Years as an Exhibitor

LARNED, KAS.—This Kansas town decked itself out in bunting and flags this week to help John Schnack celebrate his 50 years in motion picture exhibition. It was John Schnack week officially, and townsfolk, aided by the Kansas-Missouri Theatre Ass'n, topped the celebration with a public luncheon and dinner Thursday (15).

A motor caravan of Kansas City Filmrow executives and KMTA members made the 250-mile trip to honor the veteran. He was given an honorary life membership in the association and a scroll containing more than 200 names of Kansas-Missouri exhibitors.

His home-town business associates all participated in the celebration. Every store window was painted with a John Schnack week insignia and the local newspaper put out a special edition. It was a warm-hearted tribute to the role the man had played in the town's entertainment history for six decades.

Schnack actually has been in the theatre business for 61 years. He began operating the old Larned opera house in 1891 when he was 21 years old. But it was not until 1902 that he began his long career in motion picture exhibition, offering "flickers" in the opera house.

He and the late R. T. Webb formed the Edison Exhibition Co. and took to the road with a show of their own, touring the north central states and playing in opera houses. They had no projection booth or safety devices and they ran the film loose in a trunk and rewound it after the show.

They carried 5,000 feet of film, which they had to purchase outright and admissions prices were ten and 25 cents.

In 1904, R. R. Smith, a local photographer, replaced Webb in the partnership and he and Schnack toured until 1906, when Schnack became the sole owner of the opera house here. He opened his first permanent theatre on the second floor of the opera house and later moved it to the first floor, which had a seating capacity of 150 and subsequently was enlarged to 250.

JOHN SCHNACK
Five Decades of Movies

Schnack likes to recall how he and Webb went "big time" in 1903 with "The Great Train Robbery," the first feature-length picture.

"I would turn the projector crank and Webb would serve as narrator and announcer," Schnack said. "We opened the season in the spring in the opera house here, then hit the road, returning to close the season with another home stand."

Para. Will Release 16 Rest of the Year

HOLLYWOOD—Amid assurances by the assembled top brass that forthcoming celluloid bearing the Paramount label will be designed as "sure-fire" attractions, and that productional quality will be geared to a "ceiling unlimited" basis, the company's sales and distribution executives concluded on Friday (9) a week-long series of planning conferences with production toppers at the studio.

"The day of the borderline picture is over," Barney Balaban, president of Paramount Pictures Corp., stressed at the concluding session. Emphasizing that the present market is a selective one, "anxious for pictures of merit," he declared that the features considered for filming and release between July 1952, and August 1953, have "exceptional box-office ingredients."

A highlight of the week's huddles was the announcement of a 33-picture releasing schedule during the 18 months from July of this year through December 1953.

Subsequently, however, and as a result of the studio parleys, that list of contemplated productions underwent some changes. Five features originally announced were dropped, and a final slate of 35 destined for camera work and release between July 1952, and August 1953, was approved.

Simultaneously eight completed features, four in Technicolor, were set for summer release, while eight others—seven in Technicolor—will go forth beginning in September and continuing through January 1, 1953.

As outlined by A. W. Schwalberg, president of Paramount Film Distributing Corp., the revised releasing schedule includes:

June—"The Atomic City," "The Denver & Rio Grande."
July—"The Greatest Show on Earth," "Jumping Jacks," "Encore."
August—"Carrie," "Son of Paleface."
September—"Just For You," "Caribbean."
October—"Somebody Loves Me," "Hurricane Smith."
November—"The Savage," "The Turning Point."
December—"Road to Bali," "The Blazing Forest."
"Red Mountain," a Hal Wallis production in Technicolor, now in early engagements.

Meantime, participants in the huddles were told by Don Hartman, production head, that the emphasis henceforth will be on "showmanship values" and "economy without sacrifice of quality."

Federation of Women's Clubs Reports 'Striking Increase' in Top Films

WASHINGTON—A "striking increase" in the number of outstanding motion pictures released in the nation's theatres in the last year was reported this week in the annual film survey of the General Federation of Women's Clubs through its motion picture committee.

The committee which evaluates films for the 11,000,000 members of the federation recommended 146 pictures to its members between April of last year and April 1952. Appraisals were based on the artistic and entertainment values of each film as well as on its social values.

A double-star rating, denoting films of exceptional merit, went to 54 of the recommended 146 pictures, an increase of 13 over the previous year. An additional 48 pictures were awarded single-star ratings, compared to 37 films a year ago.

The 102 double and single-starred films which met or surpassed the highest critical standards of the preview committee provided American moviegoers with an average of two exceptionally good motion pictures every week of the year, according to Mrs. Dean Gray Edwards, motion picture chairman.

June 28 Now the Target For Fox Divorcement

NEW YORK—Twentieth Century-Fox has set June 28 as its target date for theatre divorcement, a company spokesman said during the week. Antitrust consent decree terms would permit it to delay divorcement for a year, but the company was represented as anxious to set its reorganization plan in operation. The new theatre company will be called National Theatres, Inc.

Palsy Trailer Is Ready For Theatre Screenings

NEW YORK—Republic Pictures has completed the 1952 campaign trailer for the United Cerebral Palsy campaign and it became available for distribution Thursday (15). The running time is two minutes, 50 seconds and it is titled "Miracle in Motion."

John Wayne is starred and the methods of treating sufferers and the need for financial aid in carrying on and expanding clinical techniques is explained.

The trailer was producer by Jack E. Baker, Republic vice-president, with the cooperation of Herbert J. Yates, president, and James R. Grainger, executive vice-president.

Bookings from now until July 1 can be arranged by Edward L. Hyman and Robert M. Weitman, co-chairmen of the industry collections committee. They are with United Paramount Theatres, Paramount building, New York City.

Situation at COMPO Remains Unchanged

NEW YORK—Management of the Council of Motion Picture Organizations remained in the hands of Robert W. Coyne, special counsel, during the week as neither the Motion Picture Ass'n of America nor Theatre Owners of America selected their representatives to the proposed three-man governing committee. National Allied had previously named Trueman T. Rembusch, former president.

It appeared that the MPAA selection might wait on the return of Eric Johnston, president, from Paris. He was scheduled to arrive over the weekend. Austin C. Keough, Paramount vice-president and general counsel, who had been prominently mentioned for the post, was understood to have said he had too many activities to be able to serve. Besides his Paramount duties he is active in setting up an arbitration system. MPAA spokesmen wouldn't talk, but there were reports that Ralph D. Hetzel jr., newly elected vice-president in charge of the New York office, was being considered.

TOA was equally uncommunicative. Headquarters awaited word from Mitchell Wolfson, president, who was said to have deferred a decision because of attendance at the MGM coast "Seeing Is Believing" gathering. S. H. Fabian, chairman of the executive committee, had been considered. Wolfson was believed to have several personalities under consideration.

COMPO operated during the week with Charles E. McCarthy, director of information, in charge, as Coyne was on a speaking tour in Virginia in behalf of industry public relations.

The three-man committee plan involves only temporary direction of COMPO. A president and an executive vice-president remain to be chosen.

Robinson-Maxim Fight Theatre TV Possibility

NEW YORK—Theatre Network Television is seeking the rights to the Sugar Ray Robinson-Joey Maxim prizefight June 5 in Philadelphia. RKO, which successfully filmed a previous fight, is believed to be considering shooting the coming fight, but Robert Mochrie, vice-president in charge of domestic distribution, had no comment to make. The International Boxing Club controls the rights. If theatres show the fight on their large screens, it will be the first television program they have presented since last fall, and no others are likely in the immediate future.

Baker Sees 53 Million TV Home Receivers by 1960

NEW YORK—The number of homes with television receivers may exceed the number of homes with electricity by 1960, according to Dr. W. R. G. Baker, vice-president and general manager of the General Electric Electronics Division.

He said the GE market research indicates that 53 million sets will be in operation by 1960, more than three times the present number, and five million more than the number of homes expected to have electricity by that time.

Mel Ferrer and Stewart Granger in the 8-Minute Duel Scene

'Scaramouche' Terrific Escapist Entertainment

By FRANK LEYENDECKER

NOT since the memorable silent screen epics of Douglas Fairbanks has there been such magnificent and exciting escapist entertainment as MGM's vivid Technicolor picturization of Rafael Sabatini's novel of 18th century France, "Scaramouche," replete with spectacular swordplay and flaming romance.

With Stewart Granger, the up-and-coming heart-throb of the feminine fans, giving his most dashing performance to date and Mel Ferrer in a superb tongue-in-cheek portrayal of a silken aristocrat, plus two of the screen's loveliest, demure Janet Leigh and fiery Eleanor Parker, for added name value, the picture should be a boxoffice winner in almost any situation. It has romance for the ladies and action aplenty for the male patrons and, of course, for the youngsters.

It was MGM which originally filmed the Sabatini tale back in 1923 with Ramon Novarro in the title role and Alice Terry and Lewis Stone. The latter, still under contract to MGM, is also in the new version, giving a dignified character performance, as is his wont.

George Sidney, who directed (the 1923 version was directed by Rex Ingram), has gotten exactly the properly reckless performances from Granger, who has both the face and figure for the light-hearted Andre Moreau, who masquerades as "Scaramouche," the roguish star of a troupe of strolling actors, to elude the pursuing French soldiery; from Mel Ferrer, as the elegant Marquis de Maynes, known as the best swordsman in France, and from Eleanor Parker, whose flaming red-haired charms show to best advantage in Technicolor.

Janet Leigh is also lovely in the more pallid role of Aline de Gavrillac, who is ordered by Queen Marie Antoinette to marry Ferrer although her heart belongs to Granger. Nina Foch creates a striking impression in her few scenes as the queen; Henry Wilcoxson blusters effectively as Chevalier de Chabrillaine; Richard Anderson contributes a neat acting job as the youthful author of "Liberte, Egalite et Fraternite," the political diatribe which arouses the ire of the monarchy; Elisabeth Risdon is excellent as his worried mother and Howard Freeman adds a few broad comedy touches as a pompous aristocrat.

As in "An American in Paris," MGM employs pastel and even black-and-white in the Technicolor photography to create striking effects against the more plushy backgrounds of the Paris opera house or the Versailles Palace. The picture is an extraordinarily beautiful one yet the Technicolor enhances the story but never distracts the attention from the swashbuckling plot.

While most of the social significance of the novel has been deleted from the picture, it otherwise follows the original closely enough except for one brief shot of Napoleon, who seems to be a consolation prize for the tempestuous Miss Parker when she loses Granger to the high-born beauty—a ridiculous and unnecessary touch at the finale.

Elsewhere, the picture stresses movement and plays down florid speeches. The eight-minute duel scene between Granger and Ferrer, which starts along the boxes of the opera house, swings from the draperies down into the auditorium and along the theatre corridors and backstage, has rarely been equalled since the afore-mentioned Fairbanks thrilled film fans in similar athletic feats. And the blood spurting from arm wounds makes the duel more realistic yet never too gory.

Costumes and settings are resplendent and the whole is a credit to MGM.

Metro-Goldwyn-Mayer
presents
"SCARAMOUCHE"
Running time: 118 Minutes
Color by Technicolor

THE CREDITS

Produced by Carey Wilson; directed by George Sidney; screenplay by Ronald Millar and George Froeschel; based on the novel by Rafael Sabatini; music by Victor Young; color by Technicolor; director of photography, Charles Rosher, ASC; Technicolor color consultants, Henri Jaffa, James Gooch; art directors, Cedric Gibbons, Hans Peters; film editor, James E. Newcom, ACE; recording supervisor, Douglas Shearer; set decorations, Edwin H. Willis, Richard Pefferle; special effects, A. Arnold Gillespie, Warren Newcombe, Irving Ries, ASC; montage sequences, Peter Ballbusch; costumes, Giles Steele; makeup created by William Tuttle.

THE CAST

Stewart Granger, Eleanor Parker, Janet Leigh, Mel Ferrer, Henry Wilcoxson, Nina Foch, Richard Anderson, Robert Coote, Lewis Stone, Elisabeth Risdon, Howard Freeman, Curtis Cooksey, John Dehner, John Litel, Jonathan Cott, Hope Landin, Owen McGivney, Frank Mitchell, Dan Foster, Carol Hughes, Richard Hale.

WITH THE
All New Adventures of the Dashing Musketeers!
STARRING LOUIS HAYWARD
PATRIC
MEDI
JOHN SUTTON · STEVE BRODIE
ALAN HALE, Jr. · JUDD HOLDREN
LESTER MATTHEWS · CAWN MUIR · ROBERT BICE · JOHN DEHNER · MARILYN O'DWYER
PRODUCED B
WALTER WANGER and
JACK POLLEXIN and AUBREY WISBE

ATE THE LADY
OLDEN TOUCH!

Men and Events

By JAMES M. JERAULD

Studying the Angles

PARAMOUNT has a new approach to its production-selling problems that probably will be watched by other companies. The recent conference at the studio attended by Barney Balaban, A. W. Schwalberg, Jerry Pickman and others, along with the principal production executives, was the first of a series.

The idea is to provide a frank exchange of viewpoints between the men who make the films and the men who have to sell them. This gives the sales and publicity and advertising departments opportunities to suggest ideas. The sales executives can report on their theories about market conditions based on exhibitor contacts and grossing prospects, and the publicity and advertising men can suggest exploitable angles while at the same time becoming familiar with forthcoming product far in advance of release.

This is a far cry from the good old days when sales managers of some companies used to complain they had no knowledge of what product was planned and advertising men started campaigns with nothing but titles to go on.

Color Battle Coming

REMOVAL of the ban on manufacture of color television projectors will start a competitive race between Paramount, RCA and 20th-Fox. Paramount has its chromatic tube in an advanced state of development, 20th-Fox is already testing its Eidophor equipment at the home office, and RCA has made secret progress on its color system.

Paramount has a plant for making its own tube, 20th-Fox is using a combination of the CBS and Eidophor systems, with General Electric experimenting on mass production methods.

In anticipation of the introduction of color, theatre installations are at a practical standstill, but when color has been successfully demonstrated a rush for installations may develop that will rival the hectic days when sound came in.

This could happen before the year-end.

How He Started

WILLIAM FOX was never noted for humor. He had to battle his way up from boyhood. He brooked no opposition. During one of his rare moments of relaxation at a cocktail party for the press a well-known actor breezed in with hearty "Hellos" for all and a handshake for Fox.

Fox turned to a small group and remarked: "That fellow used to sing in my backyard after I introduced vaudeville into one of my first theatres. One night Mrs. Fox told me to give him a try-out so she could have quiet."

It was George Jessel.

For many years Fox would not permit anybody to take a picture of him. The standard photograph showed him with a mustache and with a high collar that came up under his chin.

One Saturday morning in 1929 he arrived at the studio unannounced. The publicity manager recognized him and invited him into the still studio. Fox posed for photos. This gave the publicity manager time to call the studio operator to tell her Fox was in town. By the time the cameraman had finished cars were beginning to arrive. A half hour later there was a traffic jam of players and technicians in golf costumes and other attire. Fox watched from the publicity department window. Then he asked for the undeveloped negatives and exposed them to the California sunlight.

Meeting the People

MORE Hollywood personalities have met more people in more towns, small and large, during the past year than during any similar period in the history of the business. It has been a tremendous investment in goodwill.

The most spectacular, of course, were the Movietime tours. In addition, several distributors have sent out troupes in behalf of individual pictures, and players have appeared at numerous regional exhibitor conventions.

Top stars are not needed. Supporting players and youngsters just getting a foothold on the ladder to fame, and directors and producers are greeted cordially. The effects on the players are surprising. They come to understand people—grassroots people. They make new friends. They hear comments from exhibitors. On the other hand, the people learn that Hollywood personalities are just people, too.

On pictures which have regional advertising value everybody cooperates from governor down to junior chambers of commerce. The latest spectacular example of this was the 750-mile tour across Colorado and Utah of the troupe in behalf of "Denver & Rio Grande" for Paramount where outdoor shows were put on at every stop. In Salt Lake City, the final stopping place, where the countryside was flooded and half the population had to worry about more floods as the mountain snows melted, the reception was just as cordial. About 50,000 persons turned out.

It's a valuable experiment with results that go beyond the dollars and cents return from promotion.

Ad Rate Hike in Cleveland

CLEVELAND — Cleveland theatre owners were notified this week by the Press, afternoon daily newspaper, that starting July 1, amusement advertising rates will be boosted three cents a line, about 8 per cent rate raise. The last rate boost was in April 1951. It is expected the other two dailies, the News and the Plain Dealer, will follow suit.

Your help appreciated—run the Cerebral Palsy trailer. Available from May 15 to July 1.

Harvard Reports:

'Movies Not the Cause Of Juvenile Delinquency'

CLEVELAND—The movies are not responsible for juvenile delinquency, according to Sheldon and Eleanor Glueck, nationally known students of crime and both members of the faculty of Harvard university.

Juvenile delinquency begins in the home, these experts told members of the Family Service Ass'n in annual meeting here last week. "The seeds of crime are sown in children before they are old enough to watch television, read comic books, go to the movies or form neighborhood gangs," they said. "Furthermore, juvenile delinquency can be predicted in young children with 90 per cent accuracy."

The Gluecks based their report on the result of a ten-year study of 1,000 teenagers in the slums of Boston and New York. Their conclusion is that juvenile delinquency is the result of something that happens to a child when he is very young, possibly two or three years old.

Prof. Glueck listed the crucial factors in relationship of delinquent boys to their parents:

Overstrict or erratic or completely lax discipline by the father;

Total neglect or otherwise unsuitable supervision by the mother;

Indifference or hostility by the father or mother or both.

A disrupted family circle in which each member has too little sense of responsibility toward the family as a unit.

Typical attributes of a delinquent boy are aggressiveness, a liking for dangerous risks, a failure to get along with parents and a lack of friends. From this report it is clear that the movies neither incite to delinquency nor do they contribute to acts of delinquency.

4 Neighborhood Theatres Reopened in Chicago

CHICAGO—Interest is reviving in neighborhood motion picture entertainment. Theatres which had been closed for more than a year because of adverse business conditions are back in business.

Among these are the Woodlawn, Park, Ark and Manor. The Manor, 1,800-seat house in Austin, is now under the management of B. Wright and Al Henrich. They have introduced a policy of attracting family groups by charging no admission for wives, sweethearts or grandmothers accompanied by a male escort.

The Park Theatre at Lake and Austin also reopened last weekend with a community's good wishes for its prosperity. Five hundred Austinites called on the theatre's new owner Harry Sears, to assure him that their neighborhood "really needs a motion picture theatre."

The Park will show only single feature programs and short subjects, and special cartoons for the youngsters.

The Park, newly redecorated and air conditioned, invited Austinites to be the theatre's guests Saturday afternoon, for the first show.

A heart-winner!!

"The Winning Team"

from WARNER BROS.

This is the true, truly wonderful story of one of the Big League's all-time 'greats', Grover Cleveland Alexander—and his blue-eyed Aimee, the girl who inspired the cheers that rocked the nation—

TRADE SHOW MAY 21! *Get a happy eyeful of the big new Warner winner!*

DORIS DAY ★ RONALD REAGAN

in... AND AS

"The Winning Team"

ALSO STARRING

FRANK LOVEJOY

WITH EVE MILLER · JAMES MILLICAN · RUSTY TAMBLYN · HUGH SANDERS · GORDON JONES · FRANK FERGUSON · WALTER BALDWIN · DOROTHY ADAMS

WB

TED SHERDEMAN and SELIG LESTER & MERWIN GERARD · SIDNEY FOY · LEWIS SEILER

ALBANY
Warner Screening Room
110 N. Pearl St. • 8:00 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
300 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century Fox Screening Room
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
236 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Streets Screening Room
[illegible] • [illegible] P.M.

WASHINGTON
Warner Theatre Building
13th & E Sts. N.W. • 2:30 P.M.

Defeat of the Reds in Hollywood: The Motion Picture

Ass'n Documents Its Case to Prove That Influence of the Party Has Been Nil

NEW YORK—Since 1947 Communist influence in the picture business has been nil.

No Communist propaganda has appeared in any films; the industry has been publicly commended by members of the House Committee on Un-American Activities for its cooperation in searching out Communists; film companies have spent more than $1,000,000 in settling contracts of ousted Communists, and the industry is facing additional expense of several hundred thousand dollars in its continued efforts to eliminate Communist sympathizers.

A thorough study of the record of the Un-American Activities Committee hearing during 1951 and 1952 shows that the hearings provide a detailed, documented story of Communist failure, frustration and defeat in Hollywood.

Some of the highlights are:

1. Communist propaganda has not appeared in motion pictures.

2. Communists have been routed from leadership and positions of influence in the guild, trade and craft unions.

3. Hollywood "front" organizations have been reduced to an ineffectual handful, their membership shorn of "names" and the flow of money into Communist coffers reduced to a trickle.

4. The film industry has done an outstanding job of ridding itself of Communists and has cooperated with the House Committee.

Industry Cooperation In Fighting Communism

On at least three different occasions, according to official Committee documents, the film industry pledged and gave its support to the Committee in its investigation of Communist influence.

Committee members publicly commended the industry for following through on its pledges of support.

On April 23, 1951, Chairman Wood read into the record a letter from the Motion Picture Ass'n of America stating:

"As we advised you before you began your hearings on Communism in Hollywood, your Committee has the full cooperation and earnest backing of the Motion Picture Ass'n of America. We note with satisfaction the cooperative spirit of a number of witnesses and have beamed the spotlight on Communists and their activities while we deplore the unresponsive attitude of other witnesses.

"The cooperative witnesses have heeded the injunction of the Hollywood Motion Picture Industry Council, composed of representatives from all segments of the industry—producers, labor unions, office workers, actors, writers and directors."

Chairman Wood opened the hearings in Los Angeles on Sept, 17, 1951, by reading into the Committee record a letter from the Motion Picture Industry Council. The MPIC reaffirmed its pledge of cooperation to the Committee and added:

"We commend and encourage those who testify to their complete repudiation of Communism and effectively demonstrate their loyalty to our country. It is our hope that witnesses will testify honestly, freely and fully, in cooperation with your Committee."

Chairman Wood prefaced the MPIC statement by commending the industry as follows:

"I would like to read one of the communications which is typical of the character of the cooperation that this Committee has received and is receiving in its efforts here to make an investigation in subversive influences, particularly in the field of entertainment."

The Committee record also includes this statement by Chairman Wood on May 17, 1951:

"In this connection, Mr. Counsel, I would like to make the statement that I have gone to some considerable pains personally to advise myself as to the attitude of responsible producers in the motion picture industry, and I know at this time they are spending literally thousands and thousands of dollars undertaking to screen the backgrounds of all persons now employed in essential positions in the industry, and are exercising a great deal of diligence in this respect. I think it is only fair that that be placed on the record at this time."

The Committee record also shows that Representative Velde at this time interjected the comment that he wanted to make it clear that he "didn't intend to convey the impression by my questions that the motion picture industry was not cooperating fully in the hearings at the present time or in the ousting of Communist party members from the motion picture industry. I didn't mean that."

The Committee record also has several statements of witnesses commenting on the high degree of industry vigilance in exposing Communism.

Roy Brewer, an American Federation of Labor leader in Hollywood and a leading anti-Communist, told the Committee on May 17, 1951, that the Communists were restrained "because the producers were ready to stop them."

Sterling Hayden, actor and former Communist, was asked on April 10: "To your knowledge has the motion picture industry been endeavoring to clean up its own house?" He replied: "I certainly think it has." He was also asked if he thought the industry was doing a good job of it. Hayden commented: "I think it is."

Explaining his reasons for keeping his membership in the Communist party from his studio, Hayden told the Committee that "my feeling on that was simply that at the time I was employed by Paramount, I felt that had it been known to Paramount that I was a member of the Communist party I no longer would be employed by Paramount."

Larry Parks, actor and also a former Communist, was asked by a Committee member during the hearing on March 21 whether he "knew of a conscientious effort by the industry to clean house since 1946." Parks replied: "Yes, there certainly is. I believe everyone knows there has been a conscientious effort to be absolutely free of any kind of Communism."

It Was Here That the First Charges Were Made

Setting for the 1947 Hearing of the House Un-American Activities Committee.

Cost to Management of Its Anti-Communist Stand

Hollywood's anti-Communist stand was first announced publicly Nov. 25, 1947.

At that time leaders in the industry, meeting in the Waldorf-Astoria hotel, stated that they would not knowingly employ Communists and would discharge from their employ or suspend without compensation any known Communists.

The industry has stuck to this firm policy in the face of a flood of lawsuits which, with contract terminations, already have cost it more than $1,000,000.

As an early result of this anti-Communist

stand, two suits were filed against the film companies. One, charging conspiracy (Cole, et al. vs. Loew's, et. al.) sought damages of $61,108,975. The other charging violation of the antitrust laws, demanded damages (tripled) of $51,858,975.

In addition, individual suits were filed by five persons who had been discharged, claiming damages through cancellation of their contracts. In New York a suit was filed by the Screen Writers' Guild seeking injunction against so-called blacklisting of any of the guild's members.

In three of the suits filed by individuals, trials have resulted in judgment against the companies.

The amount of money expended and the obligations incurred by the companies in connection with this litigation thus far totals between $550,000 and $600,000.

Further expenditure and obligations incurred in effecting termination of contracts total several hundred thousand dollars.

A partner in a producing company has been bought out at a cost of $189,000.

The total costs to management up to now are more than $1,000,000.

Committee Records Document Communist Failure

Records of the House Committee are clear on the failure of Communism in Hollywood. Even casual reading of the actual testimony before the Committee show that witness after witness stated that the Communists were defeated in their attempts to infiltrate Hollywood.

For example, Edward Dmytryk, a director, told the Committee on April 25, 1951:

"I don't believe there is anything more I can say except to say that in Hollywood they (the Communists) have failed. I feel sure that the Communist party is now completely an ineffective element in Hollywood life."

Dmytryk, an admitted Communist from 1944-45, was a cooperative witness before the Committee.

The Committee admitted that the great bulk of its information has come from former Communists who have appeared before the Committee.

Another former Communist and cooperative witness, Richard Collins, writer, told the Committee on April 15, 1951, that the "Communist influence has been pretty much finished since 1947." Collins, who admitted membership in the Communist party from 1938 to 1947, said that "it is probably true that no Communists have been on the board of the Screen Writers' Guild since 1947."

Confirming testimony came from other former Communists who cooperated with the Committee.

Martin Berkeley, writer, said, "I think it is extremely optimistic to say that 25 or 50 Communists are left" in Hollywood.

David Raksin, composer, testified Sept. 30, 1951: "I think this investigation has proved and will continue to prove that at the most there were not more than a couple of hundred Communists and that only a very small few who were zealots have remained."

Sterling Hayden, actor, told the Committee April 10, 1951, that "as a matter of face the move (of Communists to take over the Screen Actors' Guild) was very unsuccessful . . . there was very little headway made."

Leading anti-Communists in Hollywood also testified to the failure of Communists to infiltrate Hollywood.

Roy Brewer, representative of the IATSE, testified May 17, 1951, that "I want to make clear that this extensive control does not exist in Hollywood today. The back of the power they had in 1945 and 1946 . . . has been broken . . . I want to say that the fellow who has a taint of Communist on him is having a tough time . . . It was after the 1947 hearings they really began to try to find out and for the most part where they had known it and it was a certainty then, they have cleaned them out."

Another militant anti-Communist, who outlined to the Committee the story of the Communist defeat in Hollywood, was Karl Tunberg, former president of Screen Writers' Guild.

Tunberg told the Committee on Sept. 25, 1951, that "Communists are completely at the present time devoid of any influence on our guild policy . . . We have defeated all these attempts."

Representative Donald Jackon, a member of the House Un-American Activities Committee, told the Kiwanis club of Los Angeles in September 1951, that it would be hard to "find 25 Communists in Hollywood today."

'Completely Ineffective'

". . . in Hollywood, the Communists have failed. I feel sure that the Communist party is now completely an ineffective element in Hollywood life."

—Statement of Edward Dmytryk, director, before House Un-American Activities Committee, 1951. Dmytryk, in 1947, was one of the "unfriendly 10" witnesses.

Front Organizations Vanishing in Hollywood

Other witnesses, testifying publicly before the House Committee, said that virtually all of the front organizations that once existed in Hollywood have vanished and their numbers have "flocked away."

Roy Brewer testified on May 18, 1951, that "the principal front operating in Hollywood today is the Council of the Arts, Sciences and Professions. They can no longer use that front for the purposes they previously used it for, because when it announces a meeting it is a cue to Hollywood to stay away.

Communist Failure to Influence Screen Content

Testimony before the House Committee in 1951 showed the inability of Communists at any time to influence the content of motion pictures. Again, the evidence comes from the Committee record.

Leo Townsend testified Sept. 18, 1951, that: "I'm sure it would be their (Communists) desire to capture, to control the Screen Writers' Guild, just as it was their desire to control what the screen writer would do in the motion picture industry, to control the medium, to control the content of films, and I must say that I think they got not even one step toward first base in this with the motion picture industry. I don't know of any Communist motion picture, nor do I know of any motion picture with Communist propaganda. I don't think the Communists succeeded in the least in getting any propaganda into any motion picture. I think the industry has been very, very careful about this and very good about this."

Martin Berkeley testified Sept. 19, 1951:

"They (Communists) were satisfied pretty early that they could not influence the content of pictures . . . a picture goes through too many hands. It is controlled by too many minds, for any single writer, or producer or actor to affect its content. I am completely convinced, as sure as I am sitting here, that the content of pictures was not affected by the party . . . I do not believe that the content of films was touched one iota by the Reds."

Edward Dmytryk testified April 24, 1951, that the Communists "didn't get to the point of ever controlling any kind of content in pictures, which is actually what they were aiming at in the long run."

Only one witness testified that Communist propaganda was inserted into films. This was Harold Ashe, who never was employed in the motion picture industry, but who stated he was a member of the Communist party from 1933 to 1939.

Ashe testified Sept. 17, 1951, that his criticism of Hollywood for lack of vigilance was directed "in a period in 1934." He further testified that "I don't think it holds true today as far as the motion picture industry is concerned."

Bergman and Coyne Tour 2 States for Industry

NEW YORK—Public relations tours in behalf of the industry, organized by the Council of Motion Picture Organizations, featured addresses in two states by spokesmen. Maurice A. Bergman, Universal-International public relations director, continued a 12-day speaking tour of Ohio, and Robert W. Coyne, COMPO special counsel, delivered a series of speeches in Virginia.

Bergman said the job of the industry is to make entertainment films and not to propagandize in them, and that films are bringing a substantial measure of recreation and happiness to millions of Americans and to millions throughout the world. He called their production "a serious business" and pointed to an investment in theatres of $2,740,000,000, an annual theatre payroll of $201,420,000 and the employment of 180,000 persons. He estimated that $450,000,000 was invested during the past year in the production of films.

Bergman delivered 22 talks before Kiwanis, Lions, Rotary and Shrine clubs and the Grange, and appeared on Television. Coyne addressed Rotary and Kiwanis clubs and high school groups on the part the industry plays in national life.

Delay U-Decca Merger Suit

NEW YORK—An extension of time to June 16 for replies in the Florence Long suit to prevent the merger of Universal Pictures and Decca Records has been granted.

TECHNICOLOR ACTION

Jealousy, revenge and white man's villainy light the fuse that sets the

THE HALF

STARRING **ROBERT YOUNG · JANIS CARTER**

Directed by STUART GILMORE · Screenplay by HAROLD SHUMATE and

Color by **TECHNICOLOR**

IN APACHE LAND..!

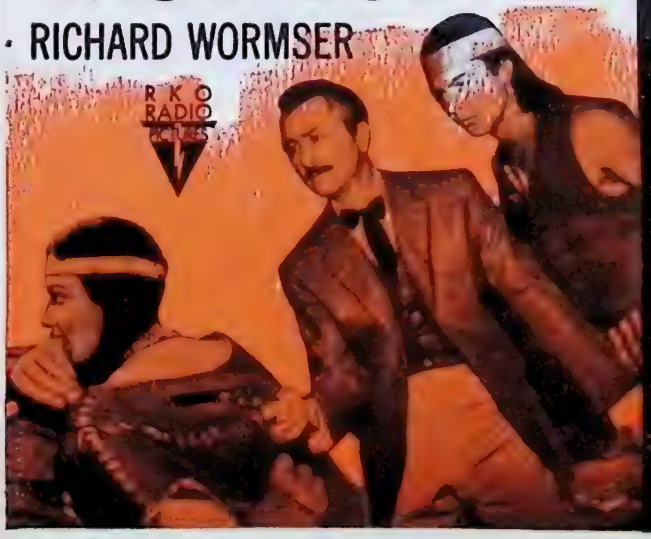
frontier aflame...when white man and half-breed turn all SAVAGE!

-BREED

JACK BUETEL

RICHARD WORMSER

RKO RADIO PICTURES



RKO Radio Pictures, Inc.

TRADE SHOWINGS

of

"THE WILD HEART"

(Technicolor)

Will be held as listed below, and not on May 20, as previously announced.

ALBANY Fox Scr. Rm. 1052 Broadway	Tues. 5/27	2:00 P.M.
ATLANTA RKO Scr. Rm. 195 Luckie St., N.W.	Tues. 5/27	2:30 P.M.
BOSTON RKO Scr. Rm. 122-26 Arlington St.	Tues. 5/27	10:30 A.M.
BUFFALO Mo. Pic. Oper. Scr. Rm. 498 Pearl St.	Tues. 5/27	2:30 P.M.
CHARLOTTE Fox Scr. Rm. 308 S. Church St.	Tues. 5/27	2:00 P.M.
CHICAGO RKO Scr. Rm. 1300 S. Wabash Ave.	Tues. 5/27	2:00 P.M.
CINCINNATI RKO Scr. Rm. 12 E. Sixth St.	Tues. 5/27	8:00 P.M.
CLEVELAND Fox Scr. Rm. 2219 Payne Ave.	Tues. 5/27	2:30 P.M.
DALLAS Republic Scr. Rm. 412 S. Harwood St.	Tues. 5/27	2:30 P.M.
DENVER Paramount Scr. Rm. 2100 Stout St.	Tues. 5/27	2:00 P.M.
DES MOINES Fox Scr. Rm. 1300 High St.	Tues. 5/27	1:30 P.M.
DETROIT Blumenthals Scr. Rm. 2310 Cass Ave.	Tues. 5/27	2:30 P.M.
INDIANAPOLIS Universal Scr. Rm. 517 N. Illinois St.	Tues. 5/27	1:00 P.M.
KANSAS CITY Paramount Scr. Rm. 1600 Wyandotte St.	Tues. 5/27	3:00 P.M.
LOS ANGELES RKO Scr. Rm. 1960 S. Vermont Ave.	Tues. 5/27	2:00 P.M.
MEMPHIS Fox Scr. Rm. 151 Vance Ave.	Tues. 5/27	12:15 NOON
MILWAUKEE Warner Scr. Rm. 212 W. Wisconsin Ave.	Tues. 5/27	2:00 P.M.
MINNEAPOLIS Fox Scr. Rm. 1015 Currie Ave.	Tues. 5/27	1:30 P.M.
NEW HAVEN Fox Scr. Rm. 40 Whiting St.	Tues. 5/27	2:00 P.M.
NEW ORLEANS Fox Scr. Rm. 200 S. Liberty St.	Tues. 5/27	10:30 A.M.
NEW YORK RKO Scr. Rm. 630 Ninth Ave.	Tues. 5/27	2:30 P.M.
OKLAHOMA Fox Scr. Rm. 10 North Lee St.	Tues. 5/27	10:30 A.M.
OMAHA Fox Scr. Rm. 1502 Davenport St.	Tues. 5/27	1:00 P.M.
PHILADELPHIA RKO Scr. Rm. 250 N. 13th St.	Tues. 5/27	2:30 P.M.
PITTSBURGH RKO Scr. Rm. 1809-13 Blvd. of Allies	Tues. 5/27	1:30 P.M.
PORTLAND Star. Scr. Rm. 925 N.W. 19th Ave.	Tues. 5/27	2:30 P.M.
ST. LOUIS RKO Scr. Rm. 3143 Olive St.	Tues. 5/27	1:30 P.M.
SALT LAKE CITY Fox Scr. Rm. 216 E. First St. South	Tues. 5/27	1:30 P.M.
SAN FRANCISCO RKO Scr. Rm. 251 Hyde St.	Tues. 5/27	2:00 P.M.
SEATTLE Jewel Box Scr. Rm. 2318 2nd Ave.	Tues. 5/27	1:30 P.M.
SIOUX FALLS Hollywood Theatre 212 N. Philips Ave.	Tues. 5/27	9:30 A.M.
WASHINGTON Film Center Scr. Rm. 932 New Jersey Ave.	Tues. 5/27	2:00 P.M.

TO FIGHT UNFAIR MUNICIPAL LEGISLATION

More Than 290 Areas Collect 10% Tax in Pennsylvania

PITTSBURGH—Theatre grosses in the Keystone state have been depressed for five years and one of the killing factors has been the amusement tax enacted and collected in cities, boroughs and townships by political councils, supervisors and school boards. Only financially depressed municipalities are authorized to enact such excise taxes.

More than 290 political subdivisions of Pennsylvania are collecting a 10 per cent amusement tax, which is in addition to the 20 per cent tax collected by the federal government as an emergency excise levy.

HERRINGTON LEADS BATTLE

In 1947 the "catch-all" bill was in the Pennsylvania general assembly and only one voice tried to shout it down. Fred J. Herrington, secretary of the Allied MPTO of Western Pennsylvania, fought the "enabling" measure all the way. This bill was the "tax anything" legislation, and it permitted political subdivisions, except second-class townships, to do just that. Local amusement taxes in Pennsylvania were on their way, under terms of the bill, and it was agreed by the politicians that amusement taxes would be easiest of all to enact and collect. When the opposition of Herrington was snowed under, he endeavored to have the bill amended so that a total maximum allowed under the legislation would be established. This was not done, and the "enabling" act passed. When local taxing bodies took advantage of the new state law, which was designed only for the purpose of enabling local political subdivisions to cover municipal budgets which were out of hand, a number of them enacted 12½ per cent, 20 per cent and 25 per cent amusement taxes. Herrington continued fighting the act and several years later the legislature established a total maximum of 10 per cent by amending the so-called emergency law. The Harrisburg lawmakers next permitted second-class townships to use the "tax anything" act.

DISCRIMINATION SHOWN

Theatre owners accepted local amusement taxes, which were and are discriminatory. They protested mildly, but collected and paid the levy. Some ordinances and resolutions permitted a discount or collection fee to amusement admission tax collectors. Many of the ordinances exempted from the tax any amusement staged by church, social, political, fraternal or patriotic organizations, which made competition rougher for the established theatres. In countless communities ordinances permitted no exemption, yet such entertainments were free of the amusement tax as no effort was made by these organizations to collect or pay, apparently under off-the-record agreement.

With theatre grosses depressed as never before, and with 100 local area theatres closed, a number of theatre owners and managers are cautious about fighting back. Of strict necessity, they are compelled to make a stand against this discriminatory tax which has been a great factor in the decline of the boxoffice.

Fred A. Beedle, local Allied president, has recently won his fight against the amusement tax which was enacted by Canonsburg borough council. The ordinance was not all-inclusive, permitting others to stage amusements tax free as far as the borough was concerned. The Canonsburg exhibitor averred and several of the individual defendants on the witness stand in Washington county court admitted "that the amusement tax was enacted for the purpose and with the intention of taxing only the borough's two moving picture theatres."

Gilbert Cooke, manager of the Blatt Brothers' two theatres at Greenville, took his fight to the Mercer county court. He claimed that Greenville's amusement tax exempted various amusements.

Other exhibitors now plan litigations to have discriminatory amusement tax ordinances voided in court.

Where newspapers will not bring messages to the public, theatre screens will be used to blast local amusement taxes and members of local taxing bodies.

Last year there was a repealer measure aimed at killing the "enabling" act in the Pennsylvania legislature, but theatre groups did nothing about it. Things are different now. They will take their fight to the general assembly next January. And they will take a stand against the federal amusement tax, too.

Chicago Theatres Will Get Break From Tax Assessor

CHICAGO—Owners of motion picture theatre buildings in which patronage has declined are going to get a break from the tax assessor.

Alexander V. Capraro, real estate consultant to Assessor John S. Clark, said Clark has recommended to the board of tax appeals that 1951 assessments on such buildings be reduced as follows: For the 100 of Chicago's and Cook county's 400 theatres that have closed since 1949, an 80 per cent cut; for those that operate only on Fridays, Saturdays and Sundays, 40 per cent; for those that have closed balconies, 20 per cent; for those that have removed seats and equipment, 90 per cent.

Property owners have until June 1 to appeal the 1951 assessment—on which taxes are being paid this year—to the board of tax appeals. Its members—Frank Keenan and Eli Golan—have indicated they will accept the assessor's recommendations, Caparo said. So far, 110 theatre building owners have asked relief, asserting that TV is cutting into their business.

The three drive-in musketeers with ballots. L to R: Joe Nickolick, Ted Graulich and Bill Wunderlich.

How Three Exhibitors Won A Daylight Saving Fight

In Evansville, Ind., Three Lone Drive-In Operators Successfully Take on the Chamber of Commerce

EVANSVILLE, IND.—Three lone drive-in exhibitors have just demonstrated what can be done to successfully state an industry point of view to a community, against great odds.

Three exhibitors—Joe Nickolick of the Sunset Drive-In, Ted Graulich of the Family Drive-In and Bill Wunderlich, co-owner of Evansville Smartest—have just taken on the Chamber of Commerce in a fight to defeat daylight savings time for Evansville. It was a David vs. Goliath type of a battle, in which the theatremen took the campaign direct to the public and won.

It is an example of what can be done by exhibitors who are faced with fast time proposals in other communities—if they are willing to spend some money for the campaign, and do the job intelligently. Nickolick, Graulich and Wunderlich put up $3,000 in cash and hired a public relations man to help them do the job, but they figure now it was worth every penny. Not only will standard time ease their drive-in operation, but they feel they have widely publicized the outdoor theatre as a public institution.

The three men worked fast to win their campaign. Early in April, the Chamber of Commerce, representing virtually all of the important business and industrial leaders in the community, opened a campaign to obtain daylight savings time for the city. The daily press announced that DST was virtually assured "as the C of C recommends it again." It was at this point that the drive-in operators decided it was time for action. They formed the Evansville Ass'n of Outdoor Theatres, went before the city council with a formal protest.

Next they went to the editor of the Evansville Courier and suggested a citywide poll, to determine whether the townspeople wanted DST time or not—"and we'll abide by the decision," they said. The editor took them up on the poll idea. The arrangement was that the theatremen mail out the ballots and pay for the mailing cost, and the newspaper would stimulate interest in its news and editorial columns.

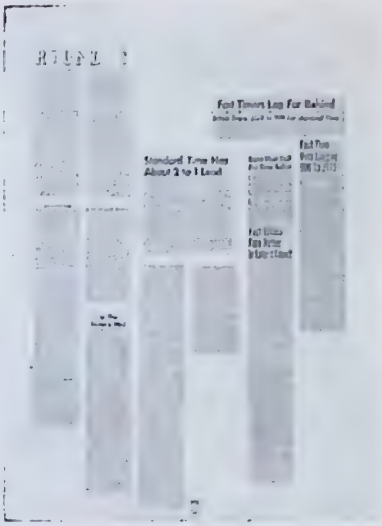
The poll was announced on April 7. A mailing company was engaged to send out 40,000 ballots and by April 17 the first results were reported in the press. In the meantime, the Evansville Courier ran editorials on the ballot, the Letters to the Editor columns were filled with pro and con arguments and the Chamber of Commerce took a full-page advertisement to state its case.

On April 18, it was announced that the opponents of fast time had won 16,580 to 10,340. The following day, the Chamber of Commerce held a meeting and reiterated its position but when the city council on April 21 voted a "surprise blow" with an 8 to 1 vote to stay on standard time, the C of C had a change of heart and abandoned its stand.

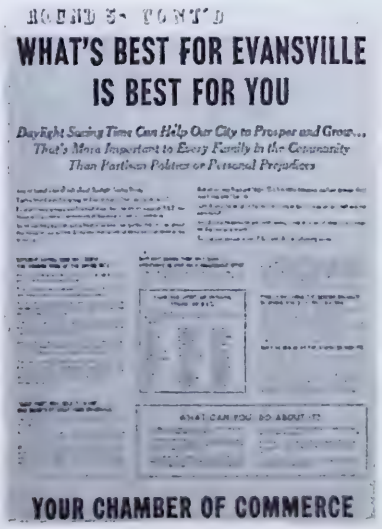
It proved to Exhibitors Nickolick, Graulich and Wunderlich that the industry can successfully put up a fight for what it believes is unfair to its business and win public support.

From the Exhibitors' Campaign Scrapbook

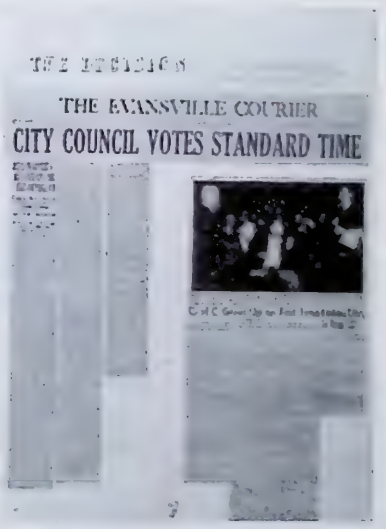
Front-page articles, photographs a-plenty helped build interest.



Letters to the editor were a potent factor in success of drive.



Full-page advertisement of Chamber of Commerce placed during poll.



Victory! Council votes standard time—the C of C shifts position.

New York Discovers Picture

OVERSHADOWING ALL TODAY'S BIGGEST SCREEN THRILLS:

The Helicopter Manhunt That Brings
The Spectator To The Edge Of The Seat!

• • •

Bare-Knuckled Fight—
For The Earth's Number 1 Secret!

• • •

One Lone Boy, Battling
The Spy-Ring's Executioners!

the Surprise of the Year!

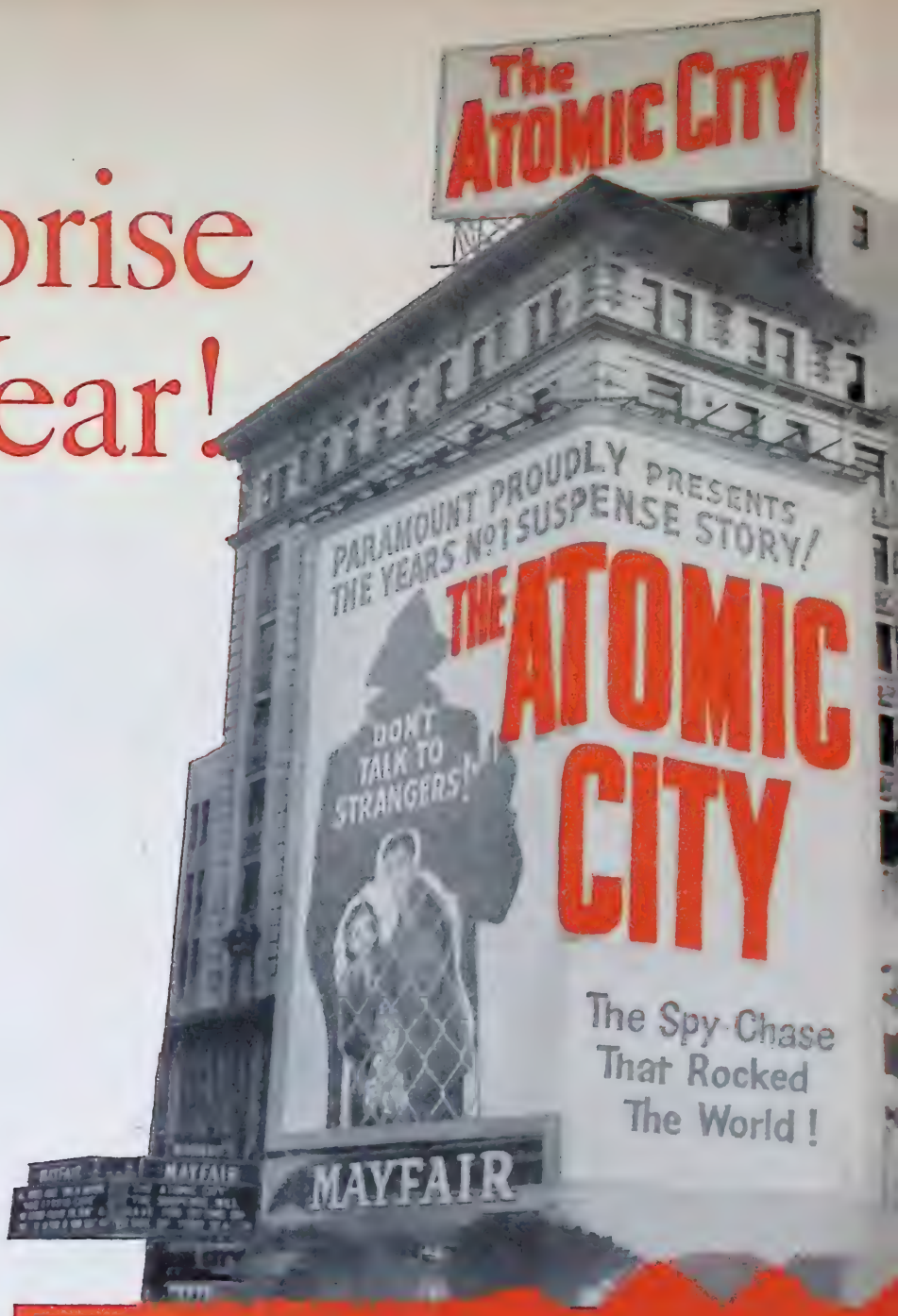
"A 'SLEEPER.' A potent thriller—the surprise film of the year."
—N. Y. Mirror

"A 'SLEEPER' that nearly explodes with exciting events. The ending...is about the most tense ten minutes on film around town."
—N. Y. Herald Tribune

"A 'SLEEPER. If it doesn't pull you right off the edge of your chair, then we miss our guess. High-voltage film."
—N. Y. Times

"A 'SLEEPER'...will have the viewer mopping the perspiration from face and hands."
—N. Y. Daily News

"A BLOCK-BUSTER. This is one of those films that come like a bolt from the blue."
—Brooklyn Eagle



The Mayfair Engagement On Broadway Has Launched Paramount's "Sleeper" You'll Be Hearing About–Reading About ...And Booking For The Big Money!

Negotiations Are Opened On New French Pact

PARIS—Formal discussions of a new U.S.-French pact began early in the week with Eric Johnston, president of the Motion Picture Ass'n of America, heading the American delegation that met with officials of the French commerce and finance ministries. Preliminary talks had been held a few days before at Cannes. Assisting Johnston were John G. McCarthy, MPAA vice-president in charge of the international division, and representatives of the U.S. State department. Alfred W. Crown, vice-president of Samuel Goldwyn Productions, represented the Society of Independent Motion Picture Producers.

Johnston prefaced negotiations with a statement calling France "the most restricted film market in the world outside of the iron curtain countries."

He said that in contrast to the current French pact, which permits annual imports of 121 U.S. films, they are freely admitted in Italy, England, Belgium and western Germany, and Spain permits annual imports of 160. In addition, France requires its theatres to show French films five weeks out of every 13, and there is a footage tax costing Hollywood producers about $4,000 for each feature.

Three main problems faced the U.S. industry in France. They concerned the import restriction, remittances and excessive taxation. They are the result of a local drive to impose a freeze on outgoing dollars and aid French film production.

Johnston expressed a willingness to encourage U.S. importation of foreign films but said the public would have to be educated to them through salesmanship. He said more foreign films are being shown in the U.S. now than ever before.

The MPAA originally planned pact talks during March. After a meeting with the State department in Washington attended by Johnston, McCarthy, Joyce O'Hara, assistant to Johnston, and James Mulvey, who represented SIMPP, it was decided to defer them in the hope the economic and political situation in France would improve. A new pact is due in June.

Johnston was scheduled to return to the U.S. over the weekend and Crown later in the month. McCarthy planned to remain in Europe and complete his survey of the overall situation there.

Hoffberg Closes a Deal For German Operettas

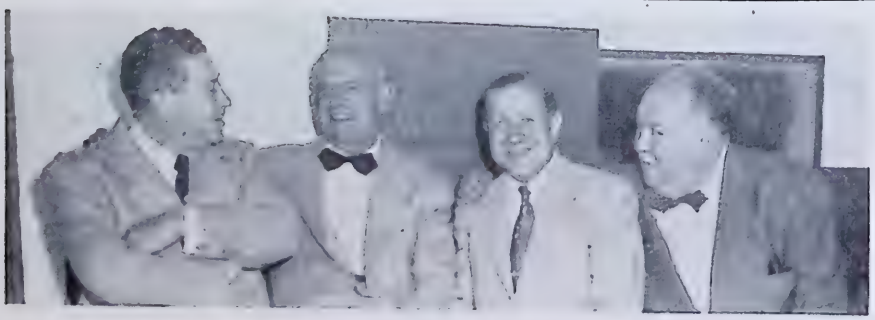
NEW YORK—Jack Hoffberg, president of Hoffberg Productions, Inc., has closed a deal with William Albach, representative of Video Interfilm Corp. of Berlin, for the production in western Germany of a series of 13 half-hour ballet and operetta films based on operas and operettas, plus a series of 26 symphonic musicals and ballets to run about 15 minutes each.

Each film will carry an English commentary. The Bavarian Symphony and Opera Co. and the Bavarian State Ballet have been signed for the series.

"Merry Wives of Windsor," the first of the series, has been completed. This will be followed by "Martha," "The Flying Dutchman," "Copelia" and "Tannhauser."

John Cannon's RCA Post

NEW YORK—John Q. Cannon, assistant secretary of the Radio Corp. of America since May 1951, has been elected secretary, according to Brig. Gen. David Sarnoff, chairman of the board. Cannon succeeds Lewis MacConnach, who is retiring after 29 years as RCA secretary.



When Ben Shlyen, publisher of BOXOFFICE, called on Herbert J. Yates, Republic president, and William Saal, his executive assistant, at the studios last week, the Republic executives ran off the studio's new musical, "I Dream of Jeanie" (With the Light Brown Hair). The picture gets its premiere in Pittsburgh June 4, followed by special engagements in Indianapolis and Louisville on the 5th and 6th. Shown above, L to R: Ivan Spear, western manager of BOXOFFICE; Yates, Shlyen and Saal. In the lower photo, Yates introduced Eileen Christy, star of the film, to Roy Smart, UPT executive in Atlanta.

Fine Arts to Distribute 7 Foreign Features

NEW YORK—Fine Arts Films, Inc., has become the exclusive national distribution agency for seven films imported by Arthur Mayer-Edward Kingsley, Inc., including four which have already played first runs in New York.

The four which recently played in New York are: "The Young and the Damned," produced in Mexico as "Los Olvidados," which won the Cannes Festival award for best direction; "The Big Day," produced in France as "Jour de Fete," by Borrah Minnevitch with Jacques Tati as star and director; "Penny Whistle Blues," made in South Africa in English and titled "The Magic Garden" when it played at the Trans-Lux 60th Street Theatre this spring, and "David," 40-minute featurette, produced in Wales for the Festival of Britain.

The three pictures still to be released in the U.S. are: "The Strange Ones, French film based on Jean Cocteau's novel, "Les Enfants Terribles"; "Life Begins Tomorrow," produced in France as "La Vie Commence Demain," starring Jean Pierre Aumont, which won an award at both the Venice and Edinburgh Film Festivals, and "Le Casses Pieds," French film starring Noel Noel, which won the Film Critics award at the Knocke Festival in Belgium. The latter title, which literally translated means "People Who Step on Your Feet," will be changed for America.

Del Amo Replaces Weiner As UA Cuban Branch Head

NEW YORK—Jose del Amo, formerly assistant manager for United Artists in Cuba, has been named acting manager by Arnold M. Picker, vice-president in charge of foreign distribution. He replaces Henry Weiner, manager in Cuba for the last 31 years, who has requested relief from active management of the branch as of June 1.

Starting September 1, Weiner will continue his service with the UA Cuban organization as special consultant. He was assigned to head the newly opened UA office in Havana in March 1921. Last March, his friends in and out of the industry, as well as the entire Havana press, honored him with a dinner and gifts to signalize his 31 years with United Artists.

Del Amo joined UA in 1928 as a clerk in the Havana office and later became booker, then salesman and finally assistant manager.

British Demonstrate New Electronic TV Cameras

LONDON—An electronic camera which, it is claimed, may bring important economies in the placing of sharp definition television pictures on film for use in theatres was demonstrated here Monday (12). The demonstration was given on a small screen, but High Definition Films is experimenting on use of the apparatus for large screens.

The aim is to bring the quality of television pictures in theatres up to regular film standards. The apparatus uses 1,200 to 1,300-line scanning. The present count is 625 lines. It is claimed the process is adaptable to color.

J. Arthur Rank, British Lion and Pye Radio are among the backers of the system.

Run the Cerebral Palsy campaign trailer. Available May 15 to July 1.

RECORD NUMBER OF NEW PROJECTS OPENING

Biggest Drive-In Year For Pacific Northwest

PORTLAND—The year 1952 appears to be the biggest yet for the construction of drive-in theatres, with a record number already announced for late spring and early summer starts. The Pacific northwest already is one of the favored regions as far as the total number of outdoor theatres operating, almost matching the deep south in their count.

PARKER CIRCUIT TO BUILD

Options have been taken on land for the one that Mrs. J. J. Parker plans to construct in Astoria, Ore., and building will begin shortly. The land she has optioned includes one location south of Astoria between Youngs and Lewis and Clark rivers. Jack Matlack of the Parker Theatres said Mrs. Parker has visited Astoria and made preliminary arrangements. It will be a super drive-in, according to the Parker plans, and in operation this summer. The Parker circuit includes the Liberty Theatre in Astoria and is associated with W. C. Hoare in the ownership and operation of the Riviera. It also owns the Viking. Other Parker operations are in Portland and Pendleton.

Another drive-in for the Astoria area was started this month by Ray Sparline, Seattle contractor, for Mrs. Mabel Yates, operator of the Warrenton Theatre. It will be located at Miles Crossing, south of Astoria. It will be the town's first ozoner and the second in Clatsop county, where one has been in operation for two years at Gearhart. The grading is going on in an open field between Miles Crossing and the Richfield oil distributing plant. Discing the field has been completed prior to bulldozing to build ramps.

In Gilbert, Ore., petitions objecting to the location of a proposed drive-in at 112th and SE Bush street were signed by residents of Richardson village. The residents voiced objection to the construction on land adjacent to the town and presented their petitions to the Multnomah county commissioners.

PLANS FOR HAL FLORA

Hal Flora, Albany, Ore., theatre manager, has decided to change the location of his proposed drive-in from the site first selected north of the airport to another on Highway 20, west of the Walters Truck and Trailer camp. He said the change was made in a spirit of cooperation with local authorities and the civil aviation board, who felt the theatre should not be located so close to the airport. Flora expects his situation to be ready in about 30 days. He manages the Venetian Theatre in Albany and will also manage the airer.

J. C. Pearl & Associates will construct a drive-in at the intersection of the Old Inland Empire highway and Wamba road about one mile north of Prosser, Wash. It will be built on the southeast corner of an intersection a few hundred feet east of the airport there. Plans call for a capacity of 300 cars, with ample room for expansion whenever necessary. "Construction will proceed as rapidly as possible under current restrictions of the federal building regulations," Pearl said. He said that no particular difficulties are foreseen and completion of the project may be expected within a short time. The site is located within roads leading directly to it from Prosser, the Roza, Whitstran and the upper valley.

Use of a portion of the Lincoln school grounds in the Four Corners district of Salem, Ore., is being sought by Mr. and Mrs. Melvin Scott for a walk-in- drive-in theatre during the summer months only. Scott, who is a Salem postal clerk, said admission would be free for the walk-ins and drivers of cars charged admission. Programs would consist mostly of westerns, with 16mm film being used. Shows would run two hours, with out-of-car spectators sitting on benches. Scott, who admitted the project was something of an experiment, said he expected to get his profits, if any, from the sale of popcorn and other confections. The school board has the matter under advisement.

E. A. Massman and Walter Thompson, owners of the Park Theatre in Columbia Falls and Orpheum and Lake theatres in Whitefish, Ore., have purchased a ten-acre tract on Highway 40 between Columbia Falls, Whitefish and Kalispell for a drive-in. The site where LaSalle road turns off to the Flathead county airport was purchased from Leonard Dowler of Troy, Ohio. Installation is scheduled to start some time this summer.

OPENS NEAR SPOKANE

First of the new outdoor theatre projects to open is one near Spokane, the fourth drive-in for that area. Morrie G. Nimmers, president of Group Theatres, said he hoped to dedicate the theatre May 14. The 500-car theatre was built at the "Y" junction of the North Division and Newport highways and represented an investment of approximately $100,000, Nimmers said. With him in the corporation are Charles DeRiffaud, Spokane architect, vice-president, and Robert M. Brown, attorney, who will be secretary. Located on a ten-acre site owned by Nimmers, former manager of the Orpheum Theatre in Spokane, the theatre is the last word in Northwest drive-ins.

Construction is under way on a $50,000 drive-in at Mount Pleasant, the second for the Oregon City area, on a ten-acre site one-quarter mile south of the city limits on South End road. Opening date is tentatively slated for July 1. Owner and operator will be Richard Larson, now manager of a Portland drive-in and a resident of Oregon City. It will have a 500-car capacity.

Construction started late in April on a drive-in at Amity, Ore. Mr. and Mrs. E. W. Burnett, operators of the proposed theatre, signed with Lloyd Cochran to locate the ozoner on a tract of his land west of Amity, just across the bridge by the city park. A road will be built leading off the Amity-Bellevue highway and swing down under the bridge to the theatre location. The owners hoped to have it ready for operation in May. The Burnetts, who are from Salem, met with directors of the Amity Community Commercial club on the operation of the theatre.

AT REDMOND, ORE.

Due to open in May was the Odem-Medo Drive-In at Redmond, Ore. The 40-ton screen has been set in place, Manager Ray Benscoter said. Ray Spurline of Tacoma is the architect. The screen has a weather-proof plywood face. Milton L. Odem is the owner of this situation, which is being built on a 12½-acre site near the Redmond auction yards. Two local people won season passes for naming the new theatre and 198 other prizes were awarded in the contest.

Further inland in the Pacific northwest, Sam Rosenthal, manager of the Bison Theatre at Buffalo, Wyo., said a drive-in will be built soon near the new Legion hall east of Buffalo. The Bison Theatre Corp. purchased the land, a total of 118 acres. Construction work was to start as soon as the northern spring allowed and Rosenthal said they hoped to have the theatre in operation this summer. It will show first run product.

Heninway and Victim

Prefers Bird in Hand To One in the Shutter

ROCKLAND, MASS.—S. Heninway, projectionist at the Strand Theatre here, thinks he has run into the most fantastic accident involving a motion picture projector on record. While the matinee show was on the other afternoon, the front shutter of the projector suddenly snapped. When Heninway checked, he could hardly believe his eyes. A wren had been caught in the mechanism.

What apparently happened was that the wren flew into the theatre when the house was aired earlier in the day and, when the show started, was attracted by the beam of light from the booth. Possibly thinking the beam was an open window, through which it could escape, the wren flew directly into the light and through the unglassed porthole of the front shutter of the E-7 Simplex projection head. It snapped the shutter and stripped four gears in the head.

The theatre, a B&Q Associates house, operated on a single projection machine until an emergency crew from Boston's Image and Sound arrived.

Hollywood Report

By IVAN SPEAR

Albert Lewin to Morocco To Produce 'Saadia'

Among plum assignments parceled out during the period, probably the most intriguing was that handed Writer-Producer-Director Albert Lewin at MGM. He's due to check out later this month for Morocco to begin scripting "Saadia," based upon a French novel by Francis D'Autheville, and will complete the screenplay, the necessary research and the preliminary arrangements for producing and directing the venture on location there before returning to the studio for final discussions on the project . . . As his initial film production assignment, William Hammerstein is readying "Follow the Rainbow" at Paramount. The tunefilm is destined for Technicolor treatment . . . Among the megaphonists: Byron Haskin will pilot "His Majesty O'Keefe," a Norma production for Warner release, starring Burt Lancaster and to be made in the Fiji Islands; Producer Lindsley Parsons inked Lew Landers to direct "Down Periscope," which Allied Artists will distribute; Gene Autry's next Columbia starrer, "Blue Canadian Rockies," will be guided by George Archainbaud—his sixth consecutive directional stint for the Autry company.

Albert Lewin

MGM Buys Screen Rights To Three Varied Yarns

Placing its story-buying activities on a volume basis, MGM collared the screen rights to no less than three properties during the period. Destined to be filmed on location in South Africa, which is the tome's background, is "Turning Wheels," a novel by Stuart Cloete about the early days of the Boers. It will be produced by Sam Zimbalist and will mark an African return engagement for him, since he was responsible for the making of "King Solomon's Mines" on the Dark Continent . . . Also finding their way into Leo's vaults were "The Long Way Up," an original with a sports background by John McNulty, and I. A. R. Wylie's Saturday Evening Post story, "Why Should I Cry?" McNulty is collaborating with Louis Morheim on the screenplay of the former for Producer Matthew Rapf, while the Wylie opus will be produced by Sidney Franklin jr. . . . To Universal-International went "Wings of the Vulture," an action drama located in Mexico in the days of Pancho Villa, which was penned by Gerald Drayson Adams and will be produced by Aaron Rosenberg. The script is being prepared by Adams . . . Added to the Paramount slate were "Midnight at the Pentagon," a suspense drama by Ernest Lehman, and "Turmoil," a novel by Lester Del Rey, while Hal Wallis Productions — which release through Paramount—acquired Pedie Drucker's original, "Route 66." Irving Asher will produce and Jerry Hopper is slated to direct "Pentagon," while "Turmoil" was added to Pat Duggan's production slate; "Route 66," which has a trucking background, will be developed as a co-starring vehicle for Burt Lancaster and Charlton Heston . . . Republic picked up a Houston Branch original, "Follow Your Star," and assigned Herman Millakowsky to produce it in Italy late this summer. Dealing with a music school for girls, the story is being whipped into screenplay form by Branch.

U-I also picked up "The Long Hunters," an original by Robert Hardy Andrews, and scheduled it for Technicolor filming. The yarn, set in the south during the War of 1812, recounts the fight waged against a British-inspired Indian uprising by a band of American "long hunters," so named because of their very long rifles.

Peter Knecht Is Successor To Leonard Picker at RKO

Succeeding Leonard Picker, who recently resigned to become associated with the independent unit, American Pictures, Peter Knecht has been named executive assistant to Ross Hastings, RKO Radio executive in charge of contract negotiations and administration. For ten years Knecht has been associated with the law firm of Mitchell, Silberberg and Knupp, and for the past six years has been with this firm's staff in the studio's legal department . . . Arthur Sheekman, veteran scenarist, drew a long-term ticket as a writer-producer at 20th Century-Fox, where he will function in the new tunefilm unit under the executive supervision of Sol C. Siegel. Sheekman is currently writing the screenplay for "Call Me Madam," film version of the Broadway hit, which Siegel will produce . . . Meantime the Westwood film plant accepted the resignation of George F. Wasson jr., head of the legal department for the past 20 years, who is leaving "to enter a wider field of business activity" . . . Andre De Toth, who megged the upcoming Warner release, "Carson City," and is now piloting "Springfield Rifle" for the studio, was handed a long-term directional ticket.

Diana Lynn Set to Replace Ann Blyth in U-I Film

A question of conflicting commitments was solved when Ann Blyth—who had been slated to co-star with Dan Dailey in U-I's "The Great Companions" and also was due for an MGM loanout for the new Mario Lanza starrer, "The Student Prince," was given the nod to trek to the Culver City lot. She's being replaced in "Companions" by Diana Lynn . . . Meantime U-I lured Audie Murphy back to the studio for the starring spot in "Roughshod," a new Technicolor western . . . Producers Bill Pine and Bill Thomas booked Arlene Dahl to co-star with Ray Milland and Wendell Corey in "Jamaica Run," next on the P-T docket for Paramount release . . . MGM set Barbara Ruick and Gene Lockhart for "Apache Trail," historical galloper toplining Gilbert Roland . . . Judy Canova's vis-a-vis in her new Republic comedy, "The WAC From Walla Walla," will be Stephen Dunne . . . Two veteran character actors found their names on the call sheets when RKO Radio tagged Edgar Buchanan for "Beautiful But Dangerous" and Warners ticketed Vince Barnett for "Springfield Rifle."

Robert Cohn to Make Six in Six Months For Columbia

One a month for the next six months—that's the brisk pace which has been set up by the production unit headed by Robert Cohn at Columbia.

Robert Cohn

Supplementing two current releases—"Okinawa" and "Harem Girl"—and one completed but as yet unreleased opus, "Montana Territory," the Cohn unit will begn camera work next week on "Target Hong Kong," which Wallace MacDonald will produce. This actioner will be followed, in consecutive order, by "Jungle Joan," to star Joan Davis; "Tarawa," which will be photographed in Technicolor with the cooperation of the U.S. marine corps; "El Alamein," dealing with the African campaign in World War II, and two westerns, "The Nebraskan" and "Ambush at Tomahawk Gap," both to be produced by Colbert Clark.

Esther Williams Personals Planned for 'Skirts'

Filmdom's foremost exponent of underwater glamor will beat the drums for her latest starring vehicle via an intensive series of personal appearances when MGM's Esther Williams hits the road next week to spark the release of "Skirts Ahoy!"

The swimming star will visit cities throughout the eastern and southern U.S., opening in Philadelphia and winding up her tour in Houston, with Washington, D. C., New Orleans and Dallas also on her itinerary. In addition to theatre and fashion show appearances, she'll visit navy hospitals and shipyards and will be a guest at the navy relief ball in Washington.

Cecil B. DeMille Receives Another Group Award

Cecil B. DeMille harvested an award for his "distinguished service in motion pictures" from the Volunteers of America, which held its 56th annual grand field council here during the week. The award was accepted by Henry Wilcoxon, DeMille's associate producer, since DeMille currently is in the east on a speaking tour . . . Joseph Bernhard and Charles Vidor have inked Jennifer Jones and Charlton Heston to star in "Ruby Gentry," which will be filmed independently for release by 20th-Fox.

PROBE THE EMOTIONS

that bind a woman to a strange lover and a DANGEROUS LOVE!

HERBERT J. YATES
presents

JAMES MASON · JUNE HAVOC

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STEPHEN DUNNE · FAY COMPTON · PAMELA KELLINO

and STEVEN GERAY · DIANA GRAVES · ODETTE MYRTIL

Directed by WILLIAM SPIER *and* ROY KELLINO

Screenplay by PAMELA KELLINO *and* JAMES MASON · *Produced by* JAMES MASON

A PORTLAND PICTURE

A REPUBLIC PRESENTATION

High Exhibitor Praise Goes To MGM Studio Session

HOLLYWOOD—After three days of lavishly extended studio hospitality, which included a thorough discussion and analysis of the company's picture-making plans through the end of 1953 and screenings of product destined for release during the summer months, MGM's precedential "Seeing Is Believing" conclave ended with the departure of more than 140 circuit and independent exhibitor representatives, Leo's sales, advertising and publicity heads and tradepaper executives for their respective headquarters throughout the nation.

Reflective of the optimism engendered at the sessions was a telegram drafted and dispatched to Nicholas M. Schenck, president of Loew's, Inc., by the attending heads of five leading exhibitor organizations, conveying to him their thanks for the invitation extended them to participate.

Hailing the conference as "stimulating" and declaring it gave them "new vistas of the great future of our industry," the signatories to the telegram congratulated Schenck and his organization for the lineup of "great motion picture entertainment" and said the news would be conveyed to their members, all exhibitors and the public.

The message was signed by Edward N. Rugoff, representing the Metropolitan Motion Picture Theatres Ass'n; Max Cohen, Independent Theatre Owners Ass'n; Wilbur Snaper, Allied States Ass'n; Rotus Harvey, Western Theatre Owners; and Mitchell Wolfson, Theatre Owners of America.

Climax to the "Seeing Is Believing" meetings—attended by the largest delegation of theatremen ever assembled at one studio—was a dinner and show staged on the Culver City lot Saturday night (10). The affair was attended by Dore Schary, vice-president in charge of production; Charles M. Reagan, general sales manager; Howard Dietz, vice-president in charge of advertising, publicity and exploitation; the studio's executive board, producers, directors and more than 50 stars, in addition to the visitors.

George Murphy served as master of ceremonies. The entertainment, staged by Joe Pasternak, featured such headliners as Kathryn Grayson, Debbie Reynolds, Walter Pidgeon, Nanette Fabray, Donald O'Connor, Ann Miller and Gower and Marge Champion. The Metro studio orchestra was conducted by Georgie Stoll.

Award to Marlon Brando

NEW YORK—Marlon Brando was given the best masculine performance award at the Cannes International Film Festival for his role in "Viva Zapata!" Lee Grant won top honors for feminine performers for her role in "Detective Story." Best picture award went jointly to Orson Welles' "Othello" and an Italian film, "Two Cents Worth of Hope."

WB to Show Swanson Film

NEW YORK—"Three for Bedroom C," Alperson-Bren production in Natural Color, starring Gloria Swanson, will be nationally tradeshown by Warner Bros. May 21.

PITCH TO NEWSPAPERMEN

NEW YORK—MGM has continued its direct pitch to the newspaper advertising fraternity with a second full page in the May 10 issue of Editor and Publisher. The first in the series appeared in the March 15 issue. The idea is not only to stimulate the interest of newspaper editors, publishers and advertising men in MGM pictures, but to tie-in with the visits to newspaper offices of the field exploitation men.

The new ad presents a more sprightly approach than the first. The heading is: "No Commercials — just entertainment for the public—good entertainment is news." Centered on the page is a box repeating the main promotional pitch of the first ad. This read: "If you're an editor, you'll be interested in the news value inherent in these big forthcoming MGM pictures—the personalities, the fan interest, the story themes. If you're a publisher you'll be interested in the big promotion effort that will be put behind these important attractions which will play in your city."

The May as well as the March ad names six pictures and gives release dates. The pictures are "Skirts Ahoy," due in May; "Scaramouche," in June; "Lovely to Look At," July; "Pat and Mike," for the summer; "The Merry Widow," September, and "Ivanhoe," in the fall "to top them all."

Genock Heads Telenews

NEW YORK—Edward (Ted) Genock, a former associate editor for Paramount News, has been named editor-in-chief of Telenews Productions by Herbert Scheftel, president. He will take over direction of all Telenews-INS news service, including the Telenews-INS daily, the Weekly Review and the sports news program.

TOA Mailing Copies Of Convention Plan

NEW YORK—Theatre Owners of America has begun mailing copies of its 1952 annual convention and trade show brochure to members and prospective trade show exhibitors, and has reported that reservations for booth space are being received at headquarters. The convention and trade show will be held at the Hotel Shoreham, Washington, September 14-18.

The brochure quotes John Balaban, president of Balaban & Katz, as defining its purpose as of major importance, saying it "affords theatremen of the entire country an opportunity to view under one roof new, standardized and modern material and equipment vital to their needs for the comfort of their patrons, for entertainment purposes and for the improvement of their properties."

The value of TOA trade shows is also pointed up in the brochure through statements by Charles P. Skouras, board chairman; S. H. Fabian, executive committee chairman; Robert J. O'Donnell, "industry's number one exhibitor"; A. Julian Brylawski, convention chairman; Myron Blank, exposition committee chairman; Mitchell Wolfson, president, and Gael Sullivan, executive director on loan to conduct the Estes Kefauver presidential campaign.

Other members of the exposition committee are Leonard H. Goldenson, E. D. Martin, Martin Mullin, Frank Walker, M. A. Lightman sr., Elmer Rhoden, F. H. Ricketson, A. H. Blank, H. J. Fitzgerald, Pat McGee, Harry Kalmine, George Skouras, Earl J. Hudson, Samuel Pinanski, Mike Kallett, Walter Reade, R. I. Payne, C. F. Motley, H. E. Jameyson, H. French, M. F. Cowthrope, Ted Gamble, Arthur Lockwood, Morton Thalhimer, F. L. Newman, H. F. Kincey and J. R. Vogel.

The brochure shows the exhibit plan and gives the booth charges as ranging from $300 to $1,200. Space will be situated on three levels, beginning with the first-floor level of the west wing of the Shoreham lobby.

'Ivanhoe' London Opening To Be Royal Premiere

LONDON—"Ivanhoe," the MGM Technicolor production of the Sir Walter Scott classic, which was filmed in England, will have a Royal Premiere, attended by the Duke of Edinburgh, at the Empire Theatre in Leicester Square June 12. This event precedes the annual Royal Film Performance in London by five months.

The performance, which will be in aid of the National Playing Fields Ass'n, of which the Duke is president, is being organized by the Variety Tent of Great Britain, whose chief barker in London is D. E. Griffiths, president of the Kinematograph Renters Society.

Hygo Gets 100 TV Films

NEW YORK—Hygo Television Films, Inc., has acquired 100 American-made features and 85 shorts for television showings, according to Louis Goldstone, vice-president. Jerry Hyams, president, is on a selling trip to visit all TV stations and discuss the package.

Run the Cerebral Palsy campaign trailer. Available May 15 to July 1.

With Exhibitors At MGM Studios

The Cameraman Accompanies Some Top U.S. Showmen To the Company's 'Seeing Is Believing' Conference

The Exhibitors Get a Sound-Stage Briefing on Moviemaking

Sol Schwartz, RKO Theatre chief, meets Esther Williams. L to R: Charles Reagan, MGM sales chief; Schwartz; Dore Schary, production head; Howard Dietz, ad-publicity chief.

Leonard Goldenson (L), United Paramount head, and Richard Thorpe, MGM director, on "Prisoner of Zenda" set.

Ted Mann, Minneapolis; William Foreman, Seattle; Ben Marcus, Milwaukee, a trio of circuit heads.

Director Clarence Brown, on "Plymouth Adventure" set, greets R. J. O'Donnell, Dallas (C), and Howard Dietz (L), MGM's ad-publicity head.

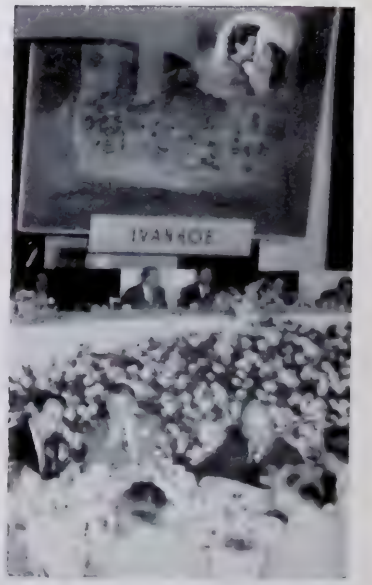
E. M. Saunders (L), assistant sales chief, with Louis Notarius, Los Angeles; Ben Berger, Minneapolis; Jack Kirsch, Chicago; I. Adelman, Dallas.

Harry French, Minneapolis; Burtus Bishop, MGM division chief; James Costen and Eddie Silverness, Chicago.

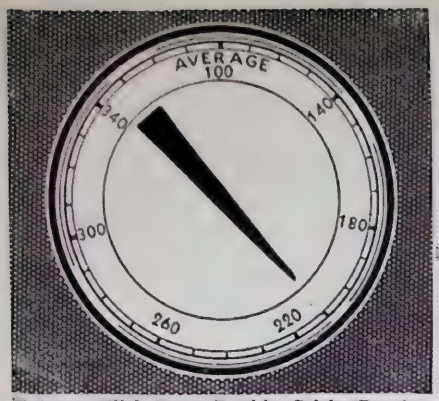
Robert Lippert (R), distributor-exhibitor, meets Joe Rosenfield of Spokane.

LEFT:

Pat McGee, Denver, snaps a studio lot shot. At left, Jay Emanuel of Philadelphia. Right, Gaston Dureau, New Orleans.



Setting for Studio Dinner Party.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Aaron Slick From Punkin Crick (Para)			100					75		90	100	60	70		98	95	55	60	85		81
African Queen, The (UA)	142	220	125	160	180		120		200	140	180	200	180	175	180	110	185	130	250	200	171
Aladdin and His Lamp (Mono)	100	95	75	100	100			125	65	65	110	100	90			85			65	65	89
Barefoot Mailman, The (Col)	98	95	70	90	80	85		100	55	70	95		90	100		85				75	85
Battle at Apache Pass, The (U-I)	110	125	90	115	125	115	90	175	95	80	120	110	120			90			170	125	116
Big Night, The (UA)		90		100	80			100	90			75	80	100			110	80	100	100	92
Deadline—U.S.A. (20th-Fox)	104	90				125				65		90			125				100		100
First Time, The (Col)	100		90		70			125	90	85	95		85	100					80	80	91
Flesh and Fury (U-I)	100	110	105	110		85		135	100			125	80		110		105				106
For Men Only (LP)	98	100	90	110		80		110	100	95		110	85	115	115	80		65	100	60	95
Fort Osage (Mono)		95							100			100	90						100		97
Hong Kong (Para)	99	100	110	95	95		80	105	100	70	95	100	95	68	110	100			150	100	98
Hoodlum Empire (Rep)	108	95	90	105	90	70			90	50		100	100		120		80			45	88
Jungle Jim in the Forbidden Land (Col)					85					85		100	75				100				89
Las Vegas Story, The (RKO)	105	90	100		80	100	75	115	90	60	115	175	95	90	105	90	65	95	100	130	99
Lion and the Horse, The (WB)	91		100			100					95	100					50		85		89
Macao (RKO)	93	95					75				95	180	95		110			105	100		105
Man Bait (LP)		100		100				100	100	80	115	100		100		80	30		100	60	89
Mara Maru (WB)				90		110						100			125		60				97
Marrying Kind, The (Col)	128		130		115	110		175				180			130		130	75		175	135
Medium, The (Lopert)	88	100		115		140	90		100		90			90							102
Mutiny (UA)	91		85	90							90	90	100				80				89
My Favorite Spy (Para)	121	100	125	105	150	80	75	130	120	100	130	130	110		150	130		80	135	140	117
My Six Convicts (Col)			100	95		90			90				100		125		120	75	175		108
My Son John (Para)	100	85	95									160			120		125	45	100	90	102
Native Son (Classic)	105			115					140			150	105	140	110	95	105		90	60	110
Oklahoma Annie (Rep)	100	100							85	65		90									88
Pace That Thrills, The (RKO)		90			90			100	85	80	100					95			75	100	90
Pride of St. Louis, The (20th-Fox)	91			105	100	115	90			70	145	100	95		110	90	97	70		150	102
River, The (UA)		200	100			200	75	350			350	175	120		125		200	80	170		179
Rose of Cimarron (20th-Fox)		100			85	85			100	60							55	60		75	78
Scandal Sheet (Col)	97	110	95	105	90	90		135	90		95		85		120	95	95				100
Sellout, The (MGM)		120		100			75	100	100	95	100		90	80		90			100	100	96
Singin' in the Rain (MGM)	150	200	160	130	100	105	100	175	105	130	180	205	200		140		170	135	200	225	156
Something to Live For (Para)	87	110	100		110		75	65	110	75	95	100	80		110	90	70		100		92
Sound Off (Col)	109	100		95							115		75				65				93
Steel Town (U-I)	97	85	95		85	90		150	100		85	80	100			105	90	60	85	90	93
Thief of Damascus (Col)				90					80		100	100	85				55		100	100	89
Treasure of Lost Canyon, The (U-I)				100		80			100		85	100	80			100				65	89
Well, The (UA)			80	80	110	95		75	125	130		140	100		105	95	155	65	160	70	106
Whispering Smith vs. Scotland Yd. (RKO)			90			95			100	85	90	95	100							90	93

TOP HITS — OF — THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Encore (Para)
   Los Angeles 210
2. African Queen, The (UA)
   Detroit 200
3. Macao (RKO)
   Los Angeles 180
4. Belles on Their Toes (20th-Fox)
   Denver 175
5. Marrying Kind, The (Col)
   Seattle 175
6. Walk East on Beacon (Col)
   Boston 160

THE MORE YOU SEE...
THE MORE YOU LEARN!

Congratulations to MGM on one of the finest showmanship ideas of all time.

Your "Seeing Is Believing" meeting which brings to Hollywood the showmen who must get the returns that finance our industry is an outstanding feat.

When your exhibitor guests return to their home bases, we would like to invite them to screen another group of pictures important to their future... the "bread and butter" product that supplies the staff of life for many theatres.

The *new* Monogram has the finest product in its history ready for screening--"WILD STALLION", "WAGONS WEST", "HERE COME THE MARINES" and "AFRICAN TREASURE". Our exchanges are ready and eager to accommodate you.

MONOGRAM PICTURES CORP.

Steve Broidy
President

Remember! **THE MORE YOU SEE...THE MORE YOU LEARN!**

United Artists European Business On Increase, Says Arnold Picker

NEW YORK—United Artists business is set for a marked increase in Europe, according to Arnold Picker, vice-president in charge of foreign distribution, who expects that the continent will soon represent 25 to 30 per cent of the company's foreign business.

Arnold Picker

Each European territory is ahead of last year, especially France, England and Italy, where "The River" is doing "sensational business," Picker said. In France, where "The River" played eight weeks at two Paris theatres, the Kenneth McEldowney picture is expected to be the all-time high grosser for UA and will probably be up among the top U.S. pictures from all companies. The picture has also played four to six weeks in Brussels, Amsterdam, Zurich, Oslo and Stockholm and has just opened in Rome, where it is also doing strong business.

In England, where Picker attended "Operation Screening," the first UA sales meeting of district supervisors in five years, the company has 17 features ready for release. Nine of these were shown at "Operation Screening." Six UA pictures will play the Odeon and Gaumont-British circuits in six weeks, according to Picker, including "High Noon," not yet released in the U.S., which opened at the Odeon Leicester Square Theatre in London.

In Spain, UA has made arrangements with C-D Films to become the exclusive outlet for all of its releases permitted in the country under the allocation of 40 films yearly from UA, Columbia, Republic and Monogram. The five majors are permitted to bring in a total of 60 films yearly. In Germany, UA's "Arch of Triumph" opened to big business in 34 theatres day-and-date. However, Picker noticed that the increase in popularity of local product is starting to hurt the business for American pictures.

Picker was away from the U.S. for seven weeks and visited England, France, Italy, Germany, Denmark, Sweden and, on the way back, Brazil. He will remain at the home office until September, when he is scheduled to make a trip to the Far East.

George Waldman Resigns As a UA Sales Manager

NEW YORK—George Waldman, veteran sales executive, has resigned as United Artists sales manager in the upstate New York and New Jersey territory. William J. Heineman, UA vice-president in charge of distribution, said Waldman's decision was entirely his own and praised his work under Fred Meyers, New York district manager.

Waldman said he would announce future plans soon. During his years in theatre management and distribution, he has been associated with Warner Bros., Eagle Lion and Film Classics, as well as with UA.

UA to Release 'Fabiola' In 4 Foreign Versions

NEW YORK—United Artists has prepared four full-length foreign-language versions of "Fabiola," presented by Jules Levey, for exhibition in Spanish, French, Italian and German theatres throughout the U.S., according to William J. Heineman, vice-president in charge of distribution. All four versions will be uncut and play three hours. The English-dubbed version, which was released by UA in June, ran 96 minutes.

In the Newsreels

Movietone News, No. 39: U.S. marines get first taste of atomic warfare; bookie Gross names names; Wasp home with 61 of Hobson crew; Ike on farewell tour of Italy; Darryl Zanuck, film producer, honored in Australia; 15 years ago at Lakehurst the Hindenburg exploded; Ray and Maxim sign for title bout; motorcycle hill climbing.

News of the Day, No. 273: U.S. marines take part in A-bomb test; Wasp home with crash survivors; new swim suits on parade; Anzio today; Japan hails new independence; Tito shows Yugoslav strength; off to movieland; new types of self-defense.

Paramount News, No. 76: Yucca Flat, Nev.—marines get A-bomb baptism; Ike's farewell to Italian troops; Washington—Wedemeyer heads citizens for Taft; Washington—happy birthday, Mr. President; Wasp home from tragedy at sea.

Universal News, No. 559: In memoriam—Anzio; Queen Juliana anniversary; Wasp comes home; military parade in Yugoslavia; A-bomb test in Nevada; California—swim suits—heavenly bodies; France—soccer finals; Idaho—motorcycle climb.

Warner Pathe News, No. 78: Marines undergo atom test; Tokyo—Japanese mark newly won independence; desert pipeline brings oil from Iraq; Italian kids honor GIs at Anzio; Beverly Hills, Calif.—swim styles for 1952; New York—Sugar Ray and Maxim sign for title bout; Toronto — jiu-jitsu — defenders dampens Dashing Dans; Baltimore—walking race.

•

Movietone News, No. 40: Clark assumes Ridgway's Far East command; jet liner opens new travel era; YD 60—all jet bomber; British stage mock invasion; flowery hats go out of his world for sweet charity; Wellesley girls man the shells; jeep cowboys hit the trail.

News of the Day, No. 274: Ridgway's farewell—Clark takes over; mothers of the year; treat for triplets; latest jet bomber; new commando technique; horsemanship classic; Yanks vs. Germans in Golden Gloves bout.

Paramount News, No. 77: Jeeps on a Sunday outing; General Clark inspects new command; Capt. Kurt Carlsen visits Paris; how smart are rats?; Armed Forces day, 1952.

Universal News, No. 560: General Clark succeeds Ridgway; new convair; train wreck in Maryland; triplets in New Jersey; Dr. Figl; mother of the world; Captain Carlsen; French fashion figures; Jeepers Creepers.

Warner Pathe News, No. 79: Ridgway shows Clark his Far East command; commandos invade Britain; biggest U.S. jet bomber on first flight; chancellor of Austria in U.S.; melting pot fashion in Hawaii; Yakima—jumping jeeps; Italy—picture hanger in his cups.

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Telenews Digest, No. 19B: Korea—hopes dim for peace; Florida—Senator Russell defeats Kefauver by 53,000 votes; Ohio—Taft wins all 56 delegates in his home state; England—record-breaking jet airliner, Comet, returns; Hollywood—London's double-decker buses; California—new bathing suits; Canada—jiu-jitsu expert; Missouri trout fishing derby.

Telenews Digest, No. 20A: Far East—Clark takes over; Texas—first films of air force's new all-jet bomber, the YB 60; New York—Secretary of the Army Pace reveals first official details of U.S. atomic artillery; Korea—UN troops build antiatomic defense; Paris—skipper's holiday; horse racing—Golden Gate handicap.

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CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

BOXOFFICE Showmandiser SECTION

In Condition

Confidence and business are accelerating within the industry in equal proportions. Movies have been, are, and should continue better than ever.

This is the time when every opportunity should be exploited to maintain interest in motion picture entertainment. Seasonal hazards lie ahead for the unwary. The toughest obstacle exhibitors contend with annually is the rush for outdoor diversion during those first few weekends of hot weather.

For two many years past we have watched for the inevitable day when Old Sol turns his warmest rays on the earth and observed how the people rush for beaches and picnic grounds. Just as inevitably we have observed how the newspapers devote pages to photos showing millions of our patrons disporting themselves on sea and shore in an effort to cool off.

By this date, theatremen should have their air conditioning and cooling units in apple-pie order, waiting of the signal to push the starting button. This, then, might be the opportunity to get the friendly news photographer—or even a commercial cameraman—around to meet the house engineer and take a trip through the engine room.

A nice feature layout of pictures breaking the local papers BEFORE the first heat wave hits may divert some of those outdoor addicts to the boxoffice. It might also alert the older folks, who do not appreciate the sunshine.

More than half the theatres in this country are equipped with some form of cooling plant. We wonder how many managers in those theatres have a trailer running right now, informing their patrons of this service. Or how many have signs ready for the front, inviting the public to cool off. Or how many have valances, burgees, and an ad campaign ready for the first indication that hot weather is competition.

A good offense is the best defense. There are dog days ahead. Let's be prepared and let's have ready the biggest and strongest campaign of propaganda for cooling systems, starting right now.

—*Chester Friedman*

BOXOFFICE Honor Roll Starts Sixth Year of Showmen Awards

E. B. Buffington

Bud Parker

Jerry Lasswell

Bill Wyatt

The names of ten more theatremen were added to the growing list of showmen who have made the BOXOFFICE Roll of Honor, to signal completion of the fifth year since this publication introduced its plan to give recognition for exceptional promotion in behalf of the boxoffice.

Since the first awards for meritous showmanship in May 1947, 600 exhibitors, managers, assistant managers and theatre publicity—including a number who qualified two or three times, have received Citations of Honor. Each was recognized for some exceptional display, promotion, idea, or public relations project which brought additional revenue or goodwill to the theatre.

Citations are given every month to the ten theatremen who submit the most outstanding examples of promotion in all phases of theatre exploitation, advertising and publicity. Entries received during the month of May at the Showmandiser section are eligible for the 61st monthly Honor Roll.

Citations for April were presented to the following:

W. E. LINDBERG, manager, Greenbriar Theatre, Charleston, W. Va., for ballyhoo.

BUD PARKER, manager, Centre Theatre, Watsonville, Calif., original idea.

IGNAZIO TORRES, owner-manager, Alemeda, San Antonio, Tex., program.

CECIL McGLOHON, manager, Avon, Savannah, Ga., theatre front.

J. W. BUCK, owner-manager, Whiteside, Corvallis, Ore., dsplay ad.

E. B. BUFFINGTON, manager, Trail, Colorado Springs, public relations.

JERRY LASSWELL, publicity manager, Rialto Theatres, Casper, Wyo., window display.

M. A. SARGENT, manager, Ritz, Newark, N. J., lobby display.

BILL WYATT, manager, Virginian, Charleston, W. Va., general tieup.

TONY ABRAMOVICH, manager, Capitol Theatre, Grand Island, Neb., co-op ad.

Buffington extended an invitation to bishops of the Methodist church who were in conference in Colorado Springs to attend his current screen show, "Quo Vadis." He received numerous letters of thanks from the bishops, and for promoting the good and welfare of the industry, was awarded an April Citation for public relations.

An inexpensive street ballyhoo that resulted in an appreciable increase in business at the Greenbriar Theatre, Charleston, W. Va., won a citation for W. E. Lindberg. The stunt was reported by Lindberg's district manager.

Cecil McGlohon

W. E. Lindberg

Tony Abramovich

'DAVID' BALLYHOOS ROAM STREETS OF ETERNAL CITY

Spectacular street ballyhoos were used to herald the opening of "David and Bathsheba" prior to the opening in Italy. Pictured are two stunts which made a dramatic impression on people in Rome. At left is a chariot drawn by two white stallions, transporting a couple garbed as the Biblical lovers. At right, a float composed of the Temple and figures of the principal players. A multitude of window displays were lined up to augment the campaign by 20th Century-Fox since the picture opened simultaneously in several theatres in the Eternal City.

The runs were satisfactory.

Tiny Tot Circus Gets Attendance Boost

In cooperation with the primary grade schools of West Jefferson, N. C., Dale Baldwin, manager of the local Parkway Theatre, staged a Tiny Tot Circus as a one-day business booster. The screen attention was "Corky of Gasoline Alley."

Teachers produced the show which included a boxing match between a monkey and a lion, human fireflies, funniest bunch of clowns in the world, a trained horse, and many other novelty acts. The school faculty also supplied music for the show.

Baldwin used lobby advertising, a screen slide, and special heralds.

In connection with the fourth anniversary of the opening of the Parkway, Baldwin mailed postal cards listing the anniversary-week attractions, to which was attached a two-for-one admission card good throughout the week of celebration.

Sells Twist Via Schools

Helen Johnson, manager of the State Theatre, Statesville, N. C., mailed personal letters to all school teachers in Iredell county, advising them on the "Oliver Twist" playdates. The letter included comments of nationally known newspaper reviewers and urged that teachers encourage students to see the film because of its value in visual education.

Sets Double Truck Ad

George Slaughter, manager of the Grand Theatre, Fitzgerald, Ga., promoted a double-truck newspaper co-op ad plus 70 inches of readers and scene mats in a recent edition of the Fitzgerald Herald. The space was promoted in conjunction with his booking of "David and Bathsheba."

Donkey in Easter Parade For 'Show' in Cleveland

A three-foot donkey, accompanied by a "clown," did a remarkable job of ballyhooing "The Greatest Show on Earth" at the Stillman in Cleveland. Arnold Gates, manager, had the duo out on the streets during the spring school vacation. The kids soon discovered that the donkey would bray whenever her ears were rubbed.

The ballyhoo was out for six days, with almost citywide coverage, and apparently word got around, for Gates reports that many parents brought their children downtown just to see Jenny.

The boy leading the donkey around was no less an attractive figure, done up as he was in complete clown outfit and makeup, carrying a large sign, of course. The animal was bannered with a sign: "Hurry, hurry, hurry to 'The Greatest Show on Earth' . . . It's a Circus! . . . Stillman now, etc."

Gates had the pair out in the Easter parade, with Jenny wearing a feathered "Easter bonnet," and so great was the attraction, they tied up traffic several times during the day.

Monty Salmon Observes Mother's Day Custom

Mother's day took on special emphasis at the Rivoli Theatre, New York, during the current booking of "The Pride of St. Louis," through a promotion stunt arranged by Monty Salmon, managing director. Every mother who came to the theatre on Sunday, May 11, was admitted as a guest of the management if she was accompanied by a son or daughter who purchased a regular admission ticket. The mothers, in addition to seeing the show free of charge, each received a gardenia promoted by Salmon from a local florist. The invitation was announced in newspapers and in the theatre lobby a week in advance.

Diecut Heralds Sell 'Pride of St. Louis'

Joseph Boyle, manager of the Poli Theatre, Norwich, Conn., distributed diecut heralds in the shape of baseballs at schools and to sports fans at the local ball park to promote "Pride of St. Louis."

A window display was promoted at the Eaton Chase Co. with baseball equipment and a generous assortment of posters and stills.

Baseball visors imprinted with theatre copy were distributed to school children, sports announcers plugged the picture on the radio, and the sports editor of the paper devoted a column to Dizzy Dean, central figure of "The Pride of St. Louis," with mention of the Poli playdates.

Lobby displays and a co-op sponsored by the Silberman Furniture Co. drew further attention to the booking.

Radio and Video Spots Promote 'Marrying'

Ed Mack, publicity manager for the Hillstreet, Pantages and Hollywood theatres in Los Angeles, promoted 28 radio and television plugs to boost the day-and-date opening of "The Marrying Kind."

A co-op was set with the Thrifty drug stores for newspaper advertising and store displays.

During the second week of the picture, the Biltmore florists tied in by distributing baby orchid corsages to 500 women attending the theatre. A newspaper co-op ad publicized the giveaway.

Women's specialty shops tied in with window displays and newspaper co-op ads playing up the June bride theme. One hundred 24-sheets were posted throughout Los Angeles a week prior to opening and were permitted to stand through the current engagement.

Tilbury Patrons Get Pass From Merchant As Birthday Gift

Birthday Greetings!

SO YOU HAVE A BIRTHDAY!
We would Like to Help You Celebrate
Present This Card at the
PLAZA THEATRE
AND ENJOY A FREE SHOW
Compliments of
ECONOMY STORE
TILBURY
LADIES' — CHILDREN'S — MEN'S WEAR

A birthday list of theatre patrons compiled by Vannie Chauvin, manager of the Plaza in Tilbury, Ont., Canada, recently was adapted to a tieup with the Economy store, local enterprise.

Chauvin sold the store owner on the idea of giving each birthday celebrant a free theatre ticket. The store reimburses the theatre at regular admission for every ticket used. Birthday cards are mailed from the store with a congratulatory greeting and an invitation for the recipient to present the card at the Plaza for free admission through the courtesy of the store.

Chauvin has been using various other stimulants to promote attendance on slack weekdays. Frequently he distributes cards to all residents in the area, giving them a single admission at a reduced rate for one specific night. Other evenings are designated Family nights on which the card and one dollar admits the entire family to see the show.

Cumberland Reserves Get Behind 'Retreat'

For "Retreat, Hell!" at the Strand in Cumberland, Md., Manager Johnny Manuel had cooperation of marine corps reserve, which furnished material for a lobby display of weapons and posters of marines in various uniforms.

On opening night, a color guard, eight Korean veterans, and two who had served under Gen. O. P. Smith in the "retreat" appeared at the theatre. The two specific veterans were interviewed from the stage over WCUM, and again on a woman's program over a different station the following day.

A contest was conducted by still another radio station, calling for the most impressive letter anyone had received from a soldier in Korea. All the entries were interesting, many of which were read over the air, and those who had submitted the most outstanding letters received theatre passes. This developed into a good number of free plugs for the picture.

Eye-Catcher for 'Rain'

Howard Burkhardt, manager of the Midland Theatre in Kansas City, promoted a full window for "Singin' in the Rain" at the Record shop. A 30x40 color blewup of Gene Kelly was surrounded by an assortment of scene stills and record albums of the picture tunes. Colorful open parasols, with candy-cane handles, were suspended from strings.

Contest and Map Display Sell 'Hunted' in England

Two excellent ideas dreamed up by T. B. Wilkins, manager of the Gaumont Cinema in Manchester, England, sparked his campaign for "Hunted" and drew excellent response.

The first was a contest in cooperation with the local press in which the public was invited to submit entries as to the best method of escaping to Scotland, in the manner of the two stars in the film. This resulted in a liberal amount of free editorial space and produced a gratifying number of entries.

The other idea, an inexpensive front-of-the-house display, could hardly be matched for effectiveness by many an elaborate setup costing much more. Wilkins obtained a large map of the British Isles which he had framed. A channel following the exact escape route used by the characters in "Hunted" was cut in the map, and lights placed behind it. The result was a map of England with a dramatic line of lights running up to Scotland. It attracted a great deal of attention.

Pet Crow Goes AWOL, Caws 'Snow White'

An example of how to cash in on front-page publicity and make it work for you was demonstrated recently by E. R. Franke, manager of the Fox Theatre in San Diego.

Seems that a pet crow, name of Carlyle, escaped from his fig-tree cage in Balboa Park, considerately set up for him by his mistress who had owned him for five years. The bird made himself so unpopular, what with snatching people's hats, pecking bald heads, swiping cigarets and candy, and frightening dogs, that citizens and officers joined in an all-out search to capture him. They called upon the San Diego Union for help. The paper ran a day-by-day account of various attempts to catch up with the bird, including an amusing front-page story and several photos of people hot on the trail. At the end of two weeks, by which time everyone in town was familiar with Carlyle, the bird was caught and caged.

It was at this point that Franke stepped in. He borrowed the now-famous Carlyle and put him on exhibition in the theatre lobby, flanked by a standee for "Snow White and the Seven Dwarfs," the coming attraction, and another bearing copy, "Carlyle recommends you see 'Snow White,' etc."

Franke ran a newspaper ad for two days, announcing: "Now, in person . . . Carlyle the crow, Fox Theatre lobby," followed by the "Snow White" playdates.

According to reports, every kid in town flocked to the theatre to see the captured culprit, and the stunt was responsible for enormous word-of-mouth publicity.

Ball Stars at Matinee

Four thousand youngsters, members of the Police Athletic league, were invited to two free performances of "The Pride of St. Louis" at the Rivoli in New York. Montague Salmon, managing director, set this up for the Saturday morning after opening. Jackie Robinson and Joe DiMaggio were on hand, and distributed peanuts and candy to the kids before the start of the show.

Mounted Riders Plus News Agency Tieup Push 'River' Date

"Bend of the River" played a day-and-date engagement at two downtown theatres in Syracuse, the Paramount and the Eckel, giving Manager Charles Graziano an opportunity to set up some exceptional exploitation tieups.

The Curtis Publishing Co. hooked in with Bantam Books by paying half the printing cost of 5,000 special heralds and having newsboys stuff them in daily papers vended from downtown stands. Seven trucks of the Onondaga news agency were bannered with signs plugging the sale of tickets and the picture playdates.

Graziano contacted a riding academy and promoted a ballyhoo, at no cost, in which five mounted riders dressed in western attire rode through the downtown district with signs plugging "Bend of the River."

All advertising was headed, "So big, we're playing it at two theatres." Because of this unusual circumstance, Graziano was interviewed on the Man on the Street program over station WNDR, getting liberal plugs for picture and dates during his five-minute chat. More gratis plugs were promoted on WHEN-TV, WSYR and on the Adrian Dee show over WNDR.

A professor at the University of Syracuse, whose hobby is teaching square dancing and calling to college students, selected eight couples for a one-hour dancing exhibition in front of the Paramount on opening night. This was a no-cost tieup. Music was provided through a loud speaker operating with a turntable from the boxoffice.

Edwards department store sponsored a full-page newspaper co-op ad plugging the sale of television sets, with a large scene still from "Bend of the River" mortised into the viewing plate. Mention of the picture and playdates at the Paramount and Eckel were included.

Two weeks prior to opening, the Sunday Post-Standard gave the picture a pictorial break in the rotogravure section. The following week the Herald Journal came through with a similar break, and both papers ran additional art and stories in advance and currently. Scene mats were planted with the Jewish Chronicle and the Italian Gazette and two co-op ads were promoted from a local beauty salon.

Contest and Goodwill Screenings Sell 'Snow White' in Baltimore

Adam Goelz, manager of the Hippodrome in Baltimore, hit the jackpot with a record number of tieups when he played "Snow White and the Seven Dwarfs."

All radio stations cooperated by playing records of the score from the film with theatre mention. Buddy Dean, disk jockey for station WITH, co-sponsored a Miss Snow White contest with the Irvin's department stores and gave the picture a wealth of publicity. The store put up a savings bond and a complete wardrobe for the winner and displayed posters in windows of its six branch outlets.

RCA and Decca Records dealers came through with a total of 31 window displays advertising the Hippodrome attraction. Art displays of Disney drawings were placed in all local high schools through arrangements with the city art bureau.

The Baltimore press developed art features around a goodwill promotion involving a screening of the picture on 16mm film at five hospitals. The original idea was to have a single screening at the Hospital school but the reception was so good, Goelz covered four others in two days. The television newsreel picked this up and the picture came in for additional publicity.

Has Tank Ballyhoo

A tank made available by the national guard helped Pat McGriff, manager of the Dodge Theatre, Easton, Ga., exploit "Retreat, Hell!" The tank was on exhibition in front of the theatre along with various lethal weapons, and a six-sheet was posted on each side of the vehicle to promote the playdates.

New Haven Showman Uses Local Fan Club To Exploit 'Rain'

Morris Rosenthal, manager of the Poli Theatre, New Haven, Conn., organized a Debbie Reynolds fan club in the local high schools about a year ago. For "Singin' in the Rain," he contacted this large membership and distributed additional cards in a drive to enroll new members.

Radio promotion was started four weeks in advance. All disk jockeys were supplied with record albums and several of the local stations introduced song title contests, with theatre tickets as prizes, in behalf of the picture.

Rosenthal contacted Quality Bakers and got the local distributors to post 24-sheets and distribute cards in all dealer stores. Numerous window tieups based on music, raincoats and cosmetics were set with downtown department stores.

Lifesize cutouts of the stars of "Singin' in the Rain" holding a real umbrella were placed in the lobby. Miniature paper umbrellas were strung from the ceiling and around the candy stand two weeks in advance.

PROFIT-MAKING EXHIBITORS SAY:

This Exhibitor Has His Say!

Dear Krog:

From time to time I have read in BOXOFFICE's "Exhibitor Has His Say" columns some pretty rough raps about "She Shoulda Said No." In fact I almost didn't book this picture because of same.

Something told me that Kroger Babb wouldn't market a film that at least a heavy majority of patrons wouldn't enjoy. So I played it.

You may be interested to know that I made $740.12 profit on my midnight show. We packed and stacked them in every nook and corner. Among 2,984 paid admissions (we had to do two shows) I had by actual count 5 leave before the finish and 28 squawks. All of them wanted to see something "sexy." This is more net profit than I have made any two weeks (excepting once) this year. Instead of any reaction my grosses have been UP 5% to 12% each of the past 11 days since our midnight show. No doubt because so many got back into the movie habit.

You have my word for it—I will play any picture any time that you people make or distribute. If it's good enough for Hallmark, it's going to be good enough for me.

Sincerely,
W. VA. EXHIBITOR

★ Now in Release:
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- "Secrets of Beauty"
- "Prince of Peace"
- "Why Men Leave Home"
- "She Shoulda Said No"
- "Sideroad"
- "Mom and Dad"

MORE PROFITS for YOU... with Hallmark's LOWER TERMS

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KROGER BABB PRODUCTIONS INC.
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KROGER BABB President

★ HALLMARK BUILDING ★ WILMINGTON, OHIO

ALREADY 2,000 THEATRES HAVE INSTALLED THIS MIRACLE SCREEN!

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Satisfaction in every seat!
Plain to see from any angle!
Eliminates glare and distortion!
Gives amazing new depth!
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No perforations!
IT'S EASY ON THE EYES!

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PORTLAND — 1967 N. W. Kearney - AT. 7543
SAN FRANCISCO — 243 Golden Gate Ave. - UN. 1-1816
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Refreshment Service for DRIVE - IN THEATRES

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A Section of BOXOFFICE

May 17, 1952

The Motion Picture Merchandising Guide

Promotion

PERIODICALS · RADIO · OUTDOOR · MAIL · ON-SCREEN · TELEVISION · IN-STORE · ON-TRANSIT · NEWSPAPERS

JOSEPH R. VOGEL
General Manager, Loew's Theatres

In This Issue:

TV AS A SELLING MEDIUM: NEW APPROACH BY LOEW'S

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May 17, 1952

Promotion SECTION

When television burst upon the scene with such tremendous impact, the prevalent expression in the industry, uttered somewhat dubiously, was, "If you can't lick 'em, jine 'em."

Loew's Theatres in New York altered the bromide to fit its own conception of promoting its theatres and what they had to offer. It acted upon the theory of "If you can't lick 'em, use 'em," and as a consequence has come up with what is thus far the only positive action to adapt the competing medium to promoting its own.

The details of its sponsorship of a TV show are in this PROMOTION section. Its significance in the direction of children cannot be overemphasized; Loew's has taken the medium which more than any other threatened to wean the children away from theatres, and *used* that medium to get New York youngsters *into* the theatres.

The cost is undoubtedly high, and very few circuits can spend the money required, or have the correct setup to act in similar fashion.

But when it is remembered that many of the youngsters who will attend meetings in Loew theatres are infrequent moviegoers, then does the creating of future patrons become apparent in all of its implications.

There are, to go back to another bromide, "more ways than one of skinning a cat." Loew's found one. There are others.

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The PROMOTION Section of BOXOFFICE is included in the third issue of each month. Editorial or general correspondence should be addressed to Associated Publications, 9 Rockefeller Plaza, New York 20, N. Y. Eastern Representative: John G. Tinsley; Central Representative: Ewing Hutchison and E. E. Yeck, 35 East Wacker Drive, Chicago 1, Ill. Hollywood Representative: Ivan Spear, 6404 Hollywood Blvd., Hollywood 28, Calif.; Western Representative: Bob Weitstein, 672 South Lafayette Park Place, Los Angeles 5, Calif. Manager of Sales and Service: Herbert Roush, 825 Van Brunt Blvd., Kansas City 1, Mo.

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HOW A KID TV SHOW HELPS SELL MOVIES FOR LOEW'S THEATRES

New Approach Ties Baseball and Community Service Into a Successful Package

By LOU GERARD

One year ago, Loew's New York theatres were experimenting with TV as a selling medium, checking the efficacy of spot announcements and a scattering of free program plugs. Today, the theatres have taken the plunge into full sponsorship of a local TV show, making industry history with a "first" and accomplishing at least four prime objectives at one swoop.

In order to properly evaluate the move, a detailed description of the show and of its use by Loew's is necessary. Vehicle is "Happy Felton's Knot-hole Gang" and this is its third year over WOR-TV. Majordomo Felton is the same rotund jack-of-all-show business who last year demonstrated a remarkable Pied Piper quality in attracting children to his pre-game comments about and interviews with the Brooklyn Dodgers baseball club and boy and girl baseball fans.

Thousands of Members

The Knot-hole Gang boasts thousands of youngster members. This year, in addition to its regular pre-game meetings, the kids will meet on Saturday morning about once monthly in 35 Loew houses participating in the promotion. Presiding will be Felton and/or Dodger players. Loew's is looking for half a million kids, in all parts of the city, to attend these meetings once the season is in full swing. All Loew theatres are registration points for Gang membership which of course is free and being pushed hard by managers.

Naturally, the meetings will be only part baseball. There will be a special film program—shorts, cartoons, and some features especially suited for the young fry. Coming attractions at the theatres will be plugged during these morning meetings, as well as in Felton's regular commercials on the pre-game show.

Emerson Yorke, who produced "Little League Baseball Basics" for the rapidly expanding Little League (national association of sand lot teams), has made available this special two-reel subject for "Knot-hole" showings.

Four Campaign Objectives

Essentially, that is the nature of the promotion, with some other offshoots and details not yet finalized. But these are the aforementioned four objectives which have already been accomplished or are within sight as a result of the sponsorship:

(1) *Getting the children into theatres.* This is the most important of all, a continuing theatre and industrywide objective exemplified by the theme "the children of today are the adult patrons of tomorrow." Competition of children's TV shows has deposited far too many children in the realm of never having ever been in a theatre. The expectation is obviously that once these children get into a theatre and actually *see movies*, the taste and desire for film fare will have been established. Youthful patronage, therefore, is cultivated both as of the moment and for the future years.

(2) *Getting parents into theatres.* As the children register, they are given a special card to fill out, containing the names and birthdays of their parents. Shortly before the birthday of the father or mother, a form letter and a pass to the closest theatre is sent to the member, inviting him or her and the parent whose birthday it is to any performance on that day. Should the parent be unable to attend, the youngster has merely to take the pass to the manager and exchange it for another day. Naturally, the whole family will attend, even if it means paying one or two admissions, for after all, two are free.

(3) *Community Service.* Affiliated with the Knot-hole Gang are other youth organizations—Police Athletic League, Boy Scouts, Little League, Catholic Youth Organization, and various sandlot teams and leagues. The theatres will be their meeting place, brought there by a common bond of baseball and motion pictures. As such, the theatres aid in the never-ending drive against juvenile delinquency, put a large chunk of the city's children in the theatres instead of on the streets, and make the theatre a focal point of healthy child recreation and entertainment.

(4) *Selling All-Industry Product.* The commercials plug *theatre* attractions, which means that not only MGM but most producers' films have been and will be sold throughout the summer and fall.

Manager ingenuity at taking advantage of the program became evident immediately. At its first meeting on April 16, Loew's Triboro Theatre sold the house to Hires Root Beer, with admission fee in the form of two bottle caps. At Loew's Victoria, cooperative merchants in Harlem sponsored a show for kids of the Police

Continued on next page

Loew's expects a membership of over 250,000 youngsters this summer in its Knot-hole Gang. Shown here are youngsters registering for membership at the 46th Street Theatre in Brooklyn. Of interest is the unusual lobby display created by Manager Dorothy Solomon.

Shown here is the membership card issued by the club, a theatre pass in the shape of a baseball and father and mother birthday registration dates. Theatres send a pass to father and mother on birthdays, entitling parent and Knot-hole Gang member to attend as guest of the management.

Continued from preceding page

Athletic League (PAL). They paid a flat sum to the theatre and all comers were admitted free.

Other shows are being planned for Saturday mornings in the 35 (out of 62) participating Loew's theatres. During the summer, shows will be held on other days of the week, since the kids will be free from school. A minimum admission will be charged for these performances.

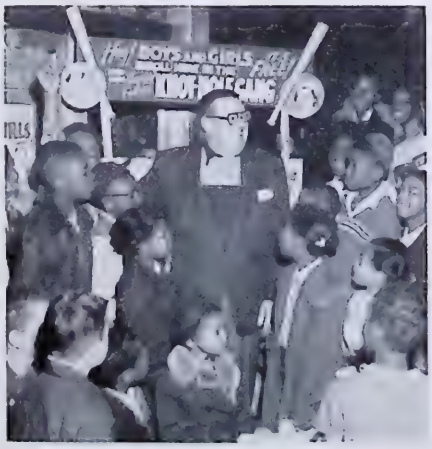
Scanning the promotion, it is obvious to any exhibitor that here is the type of selling which is applicable to numerous metropolitan situations having a professional baseball team. The format would have to be altered somewhat to meet local TV and exhibition conditions, but the blueprint is there. Where one circuit may not be large enough to shoulder the financial burden, a group of circuits or independent houses, or a combination of both, might be able to accomplish it.

Emphasis, however, must be placed on this primary fact: this kind of promotion looks more to the future than to the present. Its full beneficial boxoffice effects may not be apparent for a long time, although hundreds of thousands of children in theatres on Saturday mornings is bound to rub off at the boxoffice almost immediately, at least in part.

The very happy feature of the whole arrangement is that three competing media —theatres, TV and baseball are working together as a team, each supplementing the other's offerings, and each having only to gain from the partnership.

Pulling power of the promotion is evidenced by 10,000 young members signed in the first four days, even before the baseball season opened. Signed membership was expected to reach 250,000 by early summer. About 25 per cent of the first membership rush are little *girls* who play baseball, and get the same attention, membership cards, buttons, etc., as the boys.

In final analysis, prime importance of the project is in its youngster appeal. Getting the upcoming generation into the theatres regularly is an accomplishment which cannot be over-emphasized. More than any other kind of sponsor, too, theatres offer a natural meeting place for kiddies, who love to congregate. So the theatre as the "meeting hall" for baseball-minded children can easily become the "let's see a movie" attitude for these same youngsters as they mature.



At this meeting of the Knot-hole gang at the Victoria Theatre in Harlem, more than 3,000 youngsters attended. Happy Felton, the personality around whom the show is built, is shown with some of the members. The show was sponsored by the Police Athletic League and local merchants.

Informal Commercial Approach

This thinking must have been prevalent in the minds of Loew executives Joseph R. Vogel, Howard Dietz, Oscar A. Doob, Eugene Picker and Ernest Emerling (cost is being borne by both Loew and MGM as official co-sponsors.)

Emerling makes one other important point, re the commercial aspect of the show: Loew's feels that it is able to do a good job of publicizing current attractions without making the message obnoxious to viewers, as is too often the case with TV. The very informality of the program makes this possible.

As for the goodwill angle: on Sunday, May 11 (Mother's Day), Joseph R. Vogel, through Happy Felton, invited every member of the Knot-hole Gang to bring his mother to the theatre, with both member and mother admitted absolutely free! And the stunt will probably be repeated for Father's Day. Each day could mean 50 to 60 thousand free admissions, perhaps more.

What better method of community public relations and of getting parents to rediscover motion pictures?

MGM Begins Special Small Town Theatre Ad Service

Starting with "Glory Alley," MGM is providing a new exhibitor advertising and publicity mat service specially designed for theatres with modest budgets.

Service consists of a single mat, available from National Screen at 35 cents, which contains an assortment of newspaper ads, publicity scene cuts, and appropriate rule borders which enable the building of small ads into larger ones, with plenty of white space for mention of added attractions.

Exhibitors can find the first sample page in the "Glory Alley" pressbook. If the service is used to any degree, MGM will continue it.

Standees for 'Captive City' Tie

Special standees, both life-size and smaller, are still available for use on UA's 'Captive City' tie-in with Aquascutum raincoats. Coat is worn by star John Forsythe in the film, and the standees are designed for lobby and retail store display, along with production stills. Manufacturer's retail outlets are national, in every state. Standees may be secured from UA's special events departments.

Arthur L. Mayer talks better future for ticket sales...

Retired Exec. Vice-President of Council of Motion Picture Organizations, Inc., cites importance of "youth appeal."

"Out of the many important values derived from the recent MOVIETIME, U.S.A. campaign," says Mr. Mayer, "one outstanding fact came to light. That was the importance of *youth appeal.*

"We noted that it was the younger folk who came out in droves to see the stars and starlets. The reason for this is no surprise — for the fan magazines had done a job in creating this interest in new players.

"I hear much talk about the 'lost' audience. I put my faith in the *young* audience, with wide, alert interests, its receptivity to new ideas, its eagerness for every kind of wholesome entertainment. If we can appeal to the youth of America, we need not fear about the future of American movies."

As Mr. Mayer says, screen magazines create interest in stars — and ticket sales for the movies they appear in. Screen magazine audiences are "natural" movie audiences. And Modern Screen's audience is made up of 3,000,000 readers at a median age of 22 — the important *young* market so important to the future of the motion picture. They're youthful, eager — and their family income is 42% above the national. And, in 1951, for the fifth successive year, Modern Screen led *all* screen magazines on the newsstands of America.

modern screen *America's Great Screen Magazine*

DELL PUBLISHING CO., INC. 261 FIFTH AVENUE, NEW YORK 16, N. Y.

Publisher Backs Fox 'Belles' With Strong Local Dealer Drive

Book Merchandising 'First' Offers Good Opportunities For Exhibitor Tie-Ins

A merchandising first, designed for film and book promotions on the local level, has been effected for "Belles On Their Toes" by the Thomas Y. Crowell Publishing Co., which has agreed to pay one-fourth the cost of cooperative ads up to a maximum of 250 lines taken by retailers and exhibitors.

The publishers of the best-seller are providing specially tailored ad mats so designed as to divide equal credits between the film and book, with space provided for inserting theatre playdate credits.

Offer is included as part of a promotion designed to stimulate sales of the latest edition of the Ernestine Gilbreth Carey-Frank Gilbreth jr. popular book, timed to next month's release of the Technicolor adaptation.

Other selling and display aids prepared to snare window and in-store displays space include: multicolored 14" x 22" counter cards featuring tie-in copy along with five scene still reproductions, and book bands that contain credit copy.

As an extra incentive to dealers, Crowell is offering one free "Belles On Their Toes" book for every ten ordered.

All the campaign material will be packaged in a kit whose component parts include the free book, counter cards, cooperative advertising mats, book bands, and a selection of eight stills from the picture.

Drive will be headed by a special article in Publisher's Weekly leading book trade magazine. Retail outlets will get letters, circulars, and brochures explaining the undertaking. Crowell field men also will contact major book stores throughout the country. These personal calls will be preceded by the issuance of a publicity release by Crowell to dealers.

Brochure for 'Rio Grande'

The Denver & Rio Grande railroad has issued 100,000 16-page brochures plugging the road and the Nat Holt-Paramount release of that name jointly. The DRG&W will distribute to travel agencies, railroad depots, aboard its own trains and those of connecting companies. Exhibitors may check Paramount home office exploitation department for extra copies of the brochure if needed for local exploitation.

Admat available to local stores on Donna Corcoran—"Young Man With Ideas"— Cinderella Frock promotion.

'Young Man With Ideas' In a Girls' Dress Tie-Up

Child star Donna Corcoran's second featured role in "Young Man With Ideas," takes along a good tie-up in the form of Cinderella Frocks sun togs, modeled by Donna and pushed by the manufacturer with national advertising, trade ads and admats to and special mailings to retail store buyers.

Cinderella Frocks get wide national distribution; exhibitors should check leading local stores for tie-ins, best of which are "Donna's Double" contests, with frocks and theatre passes as prizes, and small fry fashion shows, using frocks and passes as gifts.

Stores will use admat in many cases, depending on the strength of the promotion suggested by the theatre. For further information or aid, contact Rosenau Bros., Philadelphia 29, Pa. The sun tog season will be at hand when the film breaks in most situations, giving stores incentive for advertising the tie-up.

'Maru Maru' Accessory

Warner Bros. and National Screen are making available a novelty accessory in the form of a panoramic hanger, in full color, for lobby or front use. The hanger is ideal for stringing across the lobby or along the walls, consists of four large title cards and eight action scenes and reads from both sides. It extends to 14 feet.

National Contest Tie Open on Dizzy Dean

Exhibitors still have until July 1 to take advantage of a national contest as an aid to promoting and exploiting "The Pride of St. Louis." Contest is being sponsored by Dizzy Dean, around whose life the film revolves, and is open to 22,000 sporting goods stores throughout the country, with a prize of $500 going to the best store window display on the film.

Sporting goods stores have been made aware of the contest through their trade-paper, Sporting Goods Dealer magazine, which goes to all merchants of athletic equipment, and which has plugged the contest for three consecutive issues.

Tie-ups with local exhibitors are suggested in each issue, for utilization of film accessories and playdate credits in displays.

Exhibitors should contact any one or more local sporting good stores, offer to supply display material, including stills and posting paper and other accessories, in order to obtain colorful windows featuring playdate credit. Photos of the windows will be channeled by the stores to Dean in St. Louis. Note: The contest is for stores, *not* exhibitors. For latter, it merely represents another good promotion outlet.

Sewing Machine Fashions For 'Paula' Promotion

Columbia's "Paula" gets the benefit of a national tie-up with Pfaff Sewing machines, via star Loretta Young's endorsement of the machine. No special display or ad material has been shipped to dealers, but distribution of the product is national, and dealers are on their own for local cooperation, making window displays and ads in key situations good possibilities.

Further information and aid can be had by contacting Pfaff Sewing Machines, 820 Greenwich St., N. Y. C.

Miss Young's gowns are added local fashion window fodder, having been designed by Jean Louis, one of the "hot" designers of the moment, and can be tied in to the Pfaff promotion with stills from the production set, with home garment making as the theme. Special fashion stills are available from National Screen.

Part of the film's score has been adapted into a title song, being published by Shapiro-Bernstein, with recordings to be available by the time of release. For sheet music ties, information on recordings, exhibitors may check the music publisher at 1270 Sixth Ave., N. Y. C.

U-I Develops Extensive Promotion Channels For Three Major Up-Coming Releases

Three major releases for spring and summer are on the docket for extensive promotional activity by Universal-International.

The list is led by "Red Ball Express," just now breaking in key situations after its army-supported premiere in San Francisco.

The army backing is national, via a directive to all installations in the United States to lend the fullest possible cooperation to local exhibitors who will play the picture. This includes local recruiting offices, which exhibitors should check for use of army "A" boards in strategic downtown locations. Other possibilities are linked to army transportation, for lobby display pieces of army trucking equipment, and bannering of army vehicles of all kinds.

Trucking Ass'n Cooperates

The American Trucking Ass'n, which represents some 60,000 truckers in the 48 states is contributing its members by urging them to cooperate as fully as possible when approached by exhibitors on local openings. The association maintains state committees which channel the promotion activities of local members; these committees may be reached by contacting Universal's home office promotion department. Tie-up has been thoroughly covered, too, by the association's house organ, Transport Topics.

Third transportation link is General Motors division, which is lending aid by advising GMC dealers to cooperate with local exhibitor ideas and suggestions on openings.

U-I has constructed a special exploitation kit for the film, wrapping up the three separate promotions and including suggestions on their local handling, along with special stories and stills. Kit is available to any exhibitor by writing for it to the home office exploitation department.

Exploitation Kit for 'Gal'

Another special exploitation kit is available on a June-July release, "Has Anybody Seen My Gal?" which, with its story of the flapper age, is being pegged promotionwise to the hit songs of the 1920's. Title tune is being reissued by Leo Feist music with new art (see cut), and other music publishers are readying the following featured song: "Five Foot Two, Eyes of Blue," "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" "Gimme a Little Kiss, Will Ya, Huh?" "It Ain't Gonna Rain No More" and "Tiger Rag."

Background music uses eight more songs of the same vintage, all of them having numerous recordings as well as sheet music. Promotion and exploitation possibilities, especially with local disk jockeys, are endless. "Mystery tune" and "remember the tune" contests can be sold on the basis of their nostalgic values for older listeners whom popular music doesn't ordinarily reach too effectively. Music shops are the other main source of contact on the tunes.

At least nine manufacturers now have Gigi Perreau-licensed merchandise on the market nationally, in department, dry goods, toy and other stores. Child star has a top role in the picture, and stores are so being informed. Some of the manufacturers have supplied ad mats, and most have counter cards, hang tags and other display pieces sent right with the merchandise.

Added national tie-up for "Seen My Gal" is with Bulova Watch, which is using Piper Laurie and film credits, TV spots, and displays for local dealers.

Piper Laurie is the focal point of another national tie-up for "No Room for the Groom," a June release. Reed & Barton Silverware is running a full-page ad in the fan magazines, and will work with local jewelers, department stores and exhibitors on special in-store and window displays, and occasional newspaper ads. Other promotions on the film include: Tony Curtis and A. Ruderman, largest manufacturer of bow ties, who work through Sears-Roebuck stores in over 300 cities (promotions and exploitation must be set locally through the store buyer or ad manager); O'Keefe and Merritt Gas Ranges, who have prepared ad mats with Piper Laurie, for dealer newspaper placement. (Note: Range has limited distribution).

(See Pre-Selling Guide for contacts on all of these film tie-ups.)

New sheet music cover for title song uses the famous John Held jr. cartoons which enlivened the 20's, make excellent lobby display blowups and windows for music shops and department and variety store music counters. Covers can be issued as heralds, too, with copy slanted to nostalgic appeal for older patrons.

Variety of Local Tie-Ups Being Provided In Campaign for "The Marrying Kind"

A series of tie-ups ranging from prepared dresses to diamond rings, and encompassing fashions, publications and beauty aides, are listed by Columbia in support of "The Marrying Kind."

Royal Desserts, a division of Standard Brands, is using Miss Holliday's picture and a brief biography of the Academy Award-winning star on the backs of over 20,000,000 packages of its product. Standard Brands is supplying promotion display pieces for retail outlets to use in tieing up with local exhibition of the film.

The May issue of Modern Photography is publicizing the magazine's award of its excellence of photography award to Joseph Walker for his work on "The Marrying Kind." The magazine is following up by distributing tack cards, streamers, window and counter cards all carrying full credits.

Prism-Lite diamond rings, merchandised from coast-to-coast by the Schless Harwood Co., have also been linked with the film. Dealers have been alerted to the tie-up and are being supplied with newspaper advertising mats, counter cards and display posters.

Julius Drittel of New York has tied-in with its new Coquettes hostess coat and ads linked with "The Marrying Kind" are set for national magazines. Retail outlets have been alerted to the opportunity for promotion on the local level.

Judy Holliday has endorsed Lustre-Creme Shampoo and is featured in large-scale national magazine and newspaper advertising.

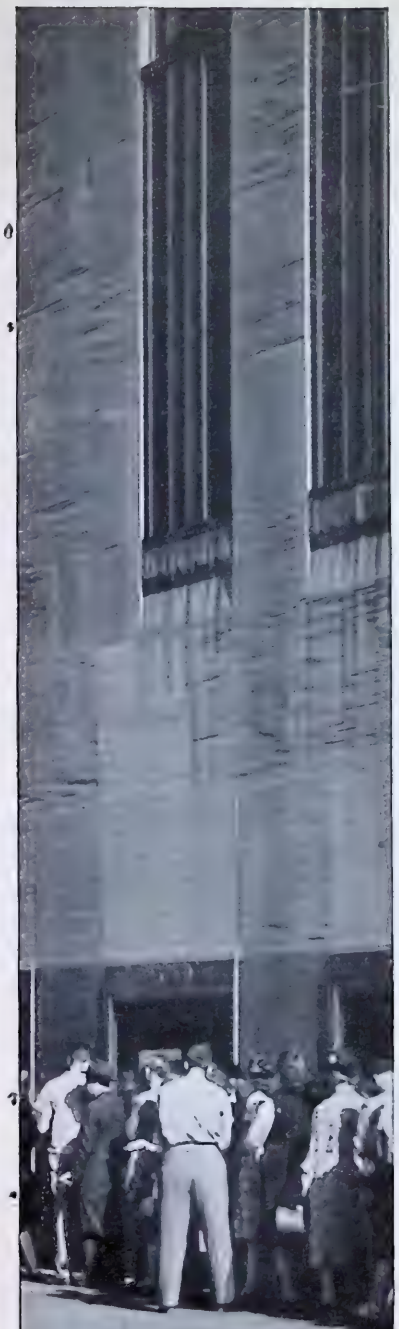
Vanity Fair has created a new collection of nylon lingerie inspired by "The Marrying Kind" which was introduced recently at a fashion show in New York by fashion writers for newspapers, syndicates and magazines. Dealers throughout the country have been alerted to tie in with local showings of the film.

The nature of its title lends the film to innumerable local tie-ups based on the home, courtship, etc. Candy and flowers are two products that should prove fine material for joint promotions on all types of home appliances.

Queues like this take

Hear Robert Montgomery, "A Citizen Views the News"—weekday evenings on most NBC stations.

their cues from LIFE



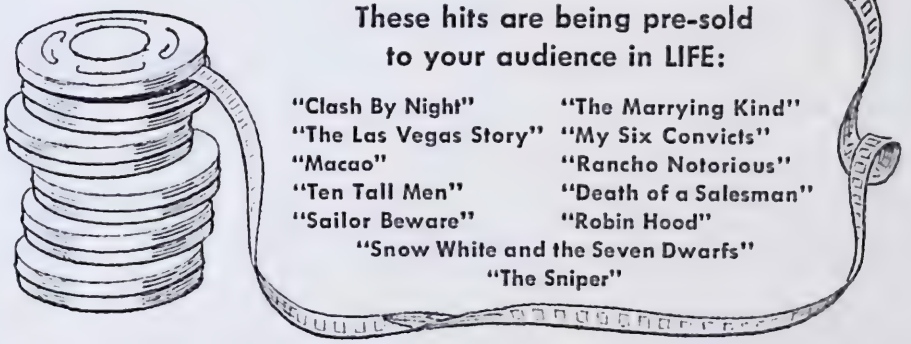
Nothing lines 'em up like a picture "Advertised-in-LIFE." For LIFE has drawing power unmatched by any other national magazine.

In the course of 13 issues, over half the nation reads LIFE—and 65% of all people in America who attend the movies within a 7-day period read LIFE.*

In city upon city all across the U. S., LIFE's local audience is greater than the seating capacities of all the theatres in them.

That's why the movie that's advertised in LIFE can mean longer lines outside *your* theatre . . . a bigger take in your box office.

That's why, to push the pictures you show, the movie industry invests more dollars in LIFE than in any other magazine.



These hits are being pre-sold to your audience in LIFE:

"Clash By Night"
"The Las Vegas Story"
"Macao"
"Ten Tall Men"
"Sailor Beware"
"The Marrying Kind"
"My Six Convicts"
"Rancho Notorious"
"Death of a Salesman"
"Robin Hood"
"Snow White and the Seven Dwarfs"
"The Sniper"

LIFE

9 Rockefeller Plaza, New York 20, N. Y.

First in circulation
First in readership
First in advertising revenue

*From *A Study of the Accumulative Audience of LIFE*, and its supplement, *The LIFE Market*, by Alfred Politz Research, Inc. A LIFE reader is any person who has read one or more of 13 issues.

Paramount Using New National Ad Campaign Twist for Ladd Film

Paramount is attempting to "pinpoint" potential ticket buyers in its national campaign for "Red Mountain," via insertions in a number of "pulp" magazines for western, romance, adventure, detective and mystery fans. Also on the list is the full complement of fan magazines, and one insertion in Look.

There is an interesting implication attached to this campaign. Obviously, it considers the film content and story, and the specialized appeal of star Alan Ladd. The latter's faithful followers are the readers of both the fans and the whole range of the "pulps," the first predominantly female and the second male, with a scattering of female readers for books like Ranch Romance, which is included in the pulp list.

The Pulps Are Cheaper

Cost is evidently a factor, too, not so much the fact that the "pulps" are much cheaper, but in that there exists the possibility of reaching more prospective ticket buyers per advertising dollar. In other words, the concern is not with the amount of circulation, but what returns there might be from such circulation. Example: one of the women's magazines which might deliver a circulation of millions might not reach as many prime customers for a film like "Red Mountain" as might the list of pulps, with one-fourth or less the circulation, but with the kind of readership which goes for such a film.

Any national consumer magazine or list of magazines is bound to contain a varying amount of "waste" circulation for any film, even those with the broadest of possible appeals, and so, of course, is any list of pulp media. But the gamble with the pulps is much less in terms of dollars, and the kind of readership is much more certain, too.

Ladd the Commodity

Chief commodity which Paramount is selling in "Red Mountain" is Alan Ladd, and Ladd's appeal to and hold on the fan magazine reader and the adventure, western-romance and detective devotees are only known factors in attempting to do a national ad job.

The ads, therefore, even the one for Look (in color), sell Ladd first, rousing adventure second, and romance third, both in art and copy.

Thirteen magazines are included in the pulp list in the across the board buy, with such favorites as Masked Rider Western, Texas Rangers, Thrilling Western, Popular Detective and Startling Stories among them.

"Red Mountain" national advertising is utilizing big campaign in the action—adventure—romance "pulp" list, the full complement of fan magazines, and Look (in color). Ad, however, is essentially the same for all media. It sells Ladd first, over-all adventure and action next, and romance last.

'Singing in the Rain' Gets Top Mag Tribute

Seven months before the end of the year, Seventeen magazine hails MGM's "Singin' in the Rain" as "Musical of the Year" in a special four-column picture story which also terms the film as "the best musical in years."

May movie of the month accolade goes to Paramount's "Anything Can Happen." Other checklist films are "Belles on Their Toes," "Robin Hood," "Pride of St. Louis," "Jour De Fete," "Deadline—U.S.A." and "Faithful City."

Usual monthly profile highlights MGM starlet Nancy Davis as "a soon-to-be glittering star" and credits "Shadow in the Sky."

Paramount in Co-Op Contest

Paramount is offering a prize of one day's work at the studio to the person selected as the "Ideal Girl" in a photo contest sponsored by Paramount, Ideal Publications and the Mutual Broadcasting Co. The contest was officially announced in the May issue of "Movie Stars Parade" and plugged daily on Mutual's "Ladies Fair" network show. Alan Ladd is one of the judges panel, together with William Cotoon, publisher of Ideal Publications.

Prevue Makes Its Bow As Newstand Magazine

With its original format completely revised, Prevue, digest movie magazine, made its first appearance on newsstands and in theatres on April 25 with the second edition due on May 20.

Publisher Stephen Saunders, an exhibitor in Carmel, N. Y., states that the first issue printing is 600,000, that the second will go three-quarters of a million and that by the July issue he expects to near his primary goal on one million circulation.

About 20 per cent of the first issue is in theatres. The rest, on newsstands, is being handled by Leader News, whose regional and area dealers control about 100,000 newsstands nationally, including all key cities.

Theatre circulation is expected to jump sharply for the second issue, and continue to rise, according to Saunders, with each succeeding issue. Since Prevue now has a price tag of 10 cents the magazine's publisher explains, he decided to test its sales appeal mostly on newsstands and only partially in theatres, at first.

The original concept of Prevue's distribution, remains pretty much intact, however, according to Saunders. It is still intended primarily for theatre sales and with the 10-cent price, he points out, can return a monetary profit as well as stimulating interest in motion pictures.

With either the second or third issues, at the latest, Prevue will begin circulating in theatres serviced by the big concessionaires. With this distribution, the publisher adds, motion pictures covered in the magazine will get primary, major city, key house circulation as well as in independents and in smaller, neighborhood circuits.

Trio of Fox Pictures Captures May McCall's

McCall's current May issue is pretty much a 20th-Fox affair, with a total of nine pages devoted to three features—"With a Song in My Heart," "Belles On Their Toes" and "Outcasts of Poker Flat."

Movie of the month award goes to "Belles," via a pictorial and editorial two-page spread; a full page layout on Anne Baxter credits "Outcasts" and a six-page feature piece on "Jane Froman: Courage Unlimited" profiles the singer and credits her "With a Song" biography.

Pocket Book Help

The American News company is putting on a special drive in 46 key cities on behalf of Avon Books' 25-cent pocket movie edition of "The Outcasts of Poker Flat."

The 46 offices are supplying dealer lists and will cooperate in local level ties with exhibitors, and are disseminating promotional material for window and in-store displays which have been prepared by Avon.

Newspaper Advertising Techniques:

Plus and Minus Factors in Using Theatre Ads Elsewhere Than the Usual Amusement Pages

Both plus and minus factors accrue to the advertising approach used last month by 20th Century-Fox in its campaign for "Deadline—U.S.A." at New York's Roxy. Leaning of the scales is on the plus side, but before listing these, some pertinent points should be noted:

(1) The editorial-approach, run-of-the-paper, using headline, attention-arresting still and cutlines technique is not new, and has been used consistently for some time by other advertisers; (2) the Roxy ads were purely an experiment and do not constitute any major shift in this direction; (3) the campaign was worked out at the suggestion of the Bureau of Advertising of the American Newspaper Publishers' Ass'n as a service to producers and exhibitors alike in gaining *added readership* for motion picture ads.

These are some plus factors:

(1) Editorial matter gets greater readership, in varying percentages, as proved by the Continuing Study of Newspaper Reading. Advertising in editorial format is a proven technique, too, although here again readership depends on the basic creative worth of the ad itself. The cartoon technique widely used, has been a consistent newspaper puller, as has the humor panel. Latest BOA figures show that editorial technique linage, at 10.8 per cent of the total, attracted 23.5 per cent of the readership, while conventional advertising, 89.2 per cent of the whole, attracted 76.5 per cent of the readership. Thus, editorial advertising delivered a "bonus" in readership as compared to linage, while conventional ad readership did not measure up in terms of linage.

It was this "bonus" ad readership which attracted 20th-Fox to making the experiment.

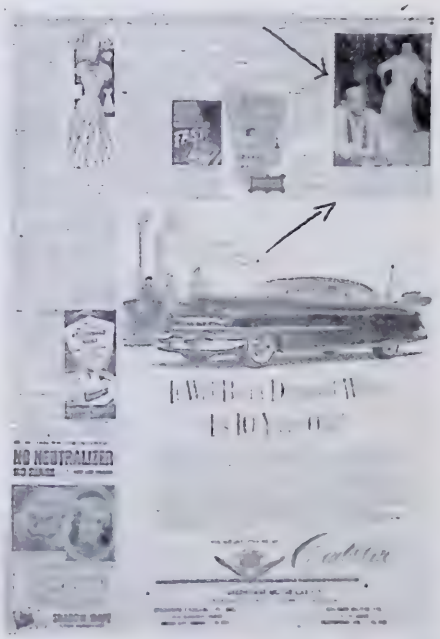
(2) Flexibility. Editorial ads can be tied in to local or national headlines or events of daily interests which quite often are contained in picture story lines. The company got a whopping break which it had not counted upon when a young man who had caused the arrest of a famous bank robber was mysteriously murdered, and by the hue and cry of press and radio over freedom of the press caused by congressional barring of the press from a forthcoming hearing. Both of these topics happened to be woven into the picture story line.

To use another example, MGM is releasing its "Mr. Congressman" to coincide with the major political party conventions. Opportunities for using the editorial ad are numerous and varied; properly slanted and placed, the ads can attract a great many readers who would not ordinarily know about the film's playdate.

Locally, it becomes a much more simplified matter for the exhibitor to slant his selling message in terms of his patronage. Numerous exhibitors have long complained about regular pressbook ads in terms of the lack of local slanting, and have spent much time in making changes. Editorial ads give them a much better break in this direction.

(3) Mechanics, which are at least as simple as clipping pressbook ads and sending to the newspaper. For the Roxy, ad mechanics were handled completely by the newspapers.

(4) A very plausible theory, which in essence is this: Those people who read amusement page ads are customers, people who regularly go to the movies. Using run of the paper insertions will at least catch the attention of many people who are not regular moviegoers, and who may be intrigued enough by the film as shown via the editorial technique, to see the picture.



This is the run-of-the-paper treatment given "Deadline—U.S.A." copy in the Kansas City Star by Fox Midwest Theatres last week—following the successful use of the news-type advertisement by the Roxy in New York.

This analysis of advertising in a single page of the Holland, Mich., Evening Sentinel shows that even a dull editorial feature (as represented by the photo of the two men in upper left) draws greater readership than display advertising—a point made to back 20th-Fox in its switch to editorial-type copy for "Deadline—U.S.A." The insets in ads and editorial copy show percentages of readership between men and women. Upper figure is male readership, lower is women.

Fox ran these ads for only one day in advance of the opening, in two afternoon dailies and in two morning tabloids which get to the stands the night before. There was a snowstorm on opening day, but business bettered the two previous openings, "Five Fingers" and "Phone Call From a Stranger."

Increased ad budgets must justify themselves, sooner or later, in only one way—increased grosses. At the same time, increased expenditures via any new techniques must be given a decent period of time to prove whether they pay off. Thus, the 20th-Fox-Bureau of Advertising joint experiment in New York would have to be extended to most major situations before any kind of conclusion on its effectiveness could be drawn.

The success of this treatment led to the use of the style by Fox theatres elsewhere.

It was used by Fox Midwest Theatres in the Kansas City Star last week effectively.

To 20th-Fox, however, must go credit for having the courage to strike out in new directions which, properly used, could stimulate and freshen exhibitor newspaper usages. Bearing in mind once again that the editorial approach *is a proven one*, the same sort of testing should be well worth exhibitor effort.

NATIONAL PRE-SELLING GUIDE

A report on new films for which national pre-selling campaigns have been developed. Listed with each picture are tie-ins which have been created, plus tips to exhibitors on how to use these pre-selling aids to exploit the picture locally.

AARON SLICK FROM PUNKIN CRICK — Para. — Current Release

LOCAL TIE-UP STILLS: Dinah Shore eating ice cream soda, sign in rear terming it "Punkin Crick" soda. Good for soda fountain posters, streamers.

TV TIE-INS: Stars Alan Young and Dinah Shore star in TV shows for Esso (Standard Oil) and Chevrolet. Local dealers will use still displays and theatre playdate credits along with TV show credits.

BELLES ON THEIR TOES — 20th-Fox — Rel. Date May '52

ADDITIONAL:

CROWELL PUBLISHING CO.: Publishers of best-seller of same title in all-out local dealer and exhibitor promotion, including 250-line admats for which it will pay one-fourth of cost if retailers and exhibitors together bear the rest; streamers, counter cards and window displays.

TIE-IN TIPS: *Both book and film are sequel to "Cheaper By the Dozen," so book promotion should help boxoffice. If can't work ad deal, make certain display material is used. Dealer will get one free book for every ten ordered, as an added inducement to get behind promotion. For further information, aid, contact Thomas Y. Crowell Publishers, 432 Fourth Ave., N. Y. C.*

ARTHUR MURRAY STUDIOS: Tie-in with over 200 local studios based on flapper era dances, such as Charleston and Shag, now having revivals.

TIE-IN TIPS: *All local studios have been alerted. Present ideas for mutual exploitation—dance contests, etc., to studio managers.*

HIS MAJESTY TIES: Using picture motif on special line of men's neckwear.

TIE-IN TIPS: *For names of local retailers, who have been alerted, contact Robert Moyer, His Majesty's, Sherry-Netherland hotel, 5th Ave. at 59th St., N. Y. C.*

BRAVE WARRIOR — Columbia — Rel. Date June '52

COMIC BOOK: Using same title, and adapted from picture's script for Fawcett's motion picture comics series.

TIE-IN TIPS: *Fawcett is nationally distributed, and company representatives are set to cooperate via local news distributors. Promotion possibilities include book giveaways, newsstand posters, truck posters. For distributor name, other aid and information, contact: Will Lieberson, Fawcett, 67 W. 44th St., N. Y. C.*

SPECIAL ACCESSORY: Recording for lobby and front loudspeaker, reproducing old west, frontier and Indian war dance noises. Order direct from Thomas J. Valentino, 150 W. 46th St., N. Y. C.

THE CAPTIVE CITY — UA — Current Release

AQUASCUTUM RAINCOATS: Tie-in with star, John Forsythe, includes standees, life-size and smaller edition, for lobby and window displays, for local retail outlets.

TIE-IN TIPS: *Standees limited in quantity, available while they last from UA special events department, 729 Seventh Ave., N. Y. C. Aquascutum outlets in practcially every city in the country.*

SIX-DAY SERIALIZATION: By Alvin Josephy jr., author of the film, available free in mimeographed form for local newspaper planting. Order entire package—story, matted headlines and art, from UA exploitation department, 729 Seventh Ave., N. Y. C.

LOCAL TIE-UP STILLS: Royal typewriters, John Forsythe; matted art on casual women's fashions, modeled by Joan Camden, available complete or as separate stills; order all from National Screen.

CARSON CITY — Warner Bros. — Rel. Date June '52

STEREO REALIST CAMERAS: Full-color advertising, featuring Randolph Scott, in Saturday Evening Post and Holiday magazines.

TIE-IN TIPS: *Contact camera stores for tie-in local advertising, herads, and window displays on this three-dimensional camera.*

GLORY ALLEY — MGM — Rel. Date June '52

SMALL-TOWN MAT SERVICE: Containing on single matted page material for large and small ads and publicity scenes, available National Screen for 35 cents.

HAS ANYBODY SEEN MY GAL? — U-I — Rel. Date July '52

GIGI PERREAU LICENSED MERCHANDISE: Total of nine manufacturers, all with national distribution, including toys, games, coloring books, T-Shirts, skirts, socks, handbags costume jewelry and dolls.

TIE-IN TIPS: *Most products identified by hangtags featuring photo of child star. For complete list of products manufacturers and addresses, or local retail outlets, contact Jack L. Danov, Inc., 8620 Wilshire Blvd., Los Angeles, Calif.*

MUSIC: A complete list of sheet music and recordings available on the songs, all top hits of the 1920s, is found in the music promotion section of the Guide.

BULOVA WATCH: Using Piper Laurie for jewelry store displays.

SPECIAL EXPLOITATION KIT: Special stills, stores, exploitation ideas and suggestions, available from exploitation department, 445 Park Ave., N. Y. C. 22.

MARA MARU — Warner Bros. — Rel. Date May '52

SPECIAL ACCESSORIES: Panoramic hangers in full color for lobby or front, in one piece, extends to 14 feet and reads from both sides. Price $1.50 each, from National Screen.

LOCAL TIE-UP STILLS: Cigars, pet shops, bridal gowns, using Errol Flynn and Ruth Roman.

THE MARRYING KIND — Columbia — Current Release

ADDITIONAL:

VANITY FAIR LINGERIE: Tie-in with title, using star Judy Holliday, in special collection of trousseau lingerie.

TIE-IN TIPS: *Product sold nationally in department and specialty stores. For name of local retail outlets, contact Vanity Fair, 640 Fifth Ave., N. Y. C.*

HAMBURGER BRIDAL GOWNS: Title tie-in, using Judy Holliday, in special bridal gown number.

TIE-IN TIPS: *National distribution, large and small situations. For name of local retail outlets, contact Murray Hamburger, 498 Seventh Ave., N. Y. C.*

PRISM-LITE DIAMONDS: Title tie-in for "Marrying Kind" engagement and wedding rings. Local dealers provided with ad mats carrying film credits.

TIE-IN TIPS: *National distribution through jewelry stores, mostly credit jewelers who promote vigorously. These have been apprised of tie-up, will use window displays and in numerous situations will run ad mats. For name of local outlets, other aid and information, contact Prism-Lite, 4 W. 58th St., N. Y. C.*

NO ROOM FOR THE GROOM — U-I — Rel. Date June '52

SEARS-ROEBUCK: Men's bow ties, featuring Tony Curtis, merchandised in over 300 Sears department stores.

TIE-IN TIPS: *Contact Sears store buyer or ad manager for newspaper ads and/or window and in-store displays. For further information, aid, check the manufacturer, A. Ruderman Co., 920 Broadway, N. Y. C.*

GAS RANGES: Admats to local dealers, featuring Piper Laurie and film credits, by O'Keefe & Merritt Co.

TIE-IN TIPS: *Range has limited distribution throughout U. S. Check local furniture and appliance dealers to see if handle the product. For information, aid, address R. C. Donohue, R. B. Atchison Advertising, 1220 Maple Ave., Los Angeles, Calif.*

REED & BARTON SILVERWARE: National advertising in fan magazines, using Piper Laurie, film credits.

TIE-IN TIPS: *Product nationally distributed. Local dealers mostly jewelry and department stores. Possibilities include newspaper ads. For further information, aid, contact Reed & Barton, 144 W. Brittania, Taunton, Mass., attention Wm. T. Hurley jr.*

PARK ROW — UA — Rel. Date Not Set

LOCAL NEWSPAPER PROMOTION: Based on the theme of the film, which traces the rise of the American newspaper as an institution, and given impetus by special screening and newspaper exhibit for American Newspaper Publishers' Ass'n convention in New York during April.

TIE-IN TIPS: *Contact local publishers immediately on film, screen if possible. It constitutes excellent public relations value for paper to have its readers see the picture. Try for editorial page placement, running feature on history of the paper, co-op ad on part of paper urging readers see it. Offer lobby space, possibly screen trailer.*

PAULA — Columbia — Rel. Date June '52

PFAFF SEWING MACHINE: National advertising, Life, via Loretta Young endorsement of machine.

TIE-IN TIPS: *Pfaff has local dealers in most towns who will tie in*

with displays (and local ads in some key situations). For names of distributors and dealers, other information and aid, contact Pfaff Sewing Machines, 820 Greenwich St., N. Y. C.

LOCAL TIE-UP STILLS: Loretta Young "Paula" fashions, designed by Jean Louis, one of current "hot" designers, for which many stores will be glad to use windows. Also costume jewelry, beauty shops, luggage, bedroom furniture, wire recorder, and kitchenware.

THE PRIDE OF ST. LOUIS — 20th-Fox — Current Release

ADDITIONAL:

NATIONAL CONTEST: Sponsored by Dizzy Dean, with $500 prize to sporting goods store with best window display on the film.

TIE-IN TIPS: *Stores know of contest through trade magazine, which has published details in three successive issues, and has urged seeking exhibitor help on picture's playdates. Contest is national, with 22,000 such stores eligible. Those entering will be glad to co-operate with playdate credits, stills, accessories, posting paper. This being the baseball equipment season, the promotion will get added acceptance.* NOTE: *Prize is for store only; exhibitors can merely tie in as added playdate promotion.*

RED BALL EXPRESS — U-I — Rel. Date May '52

ADDITIONAL:

U.S. ARMY Official endorsement of picture, with a directive for all army installations to cooperate with exhibitors on local openings wherever possible.

TIE-IN TIPS: *Work through local recruiting for "A" boards, nearest army camps for transportation equipment displays, truck banners and truck parades. Contact: Information officer of the recruiting station or camp.*

GENERAL MOTORS TRUCKS: Tied in loosely by directive to all dealers to cooperate on local openings when approached by exhibitors.

TIE-IN TIPS: *Contact local GMC truck dealers for showroom displays with stills and accessories.*

SPECIAL EXPLOITATION KIT: Special stories, stills, radio spots for local planting, plus stunt suggestions. Available from exploitation department, 445 Park Ave., N. Y. C. 22.

SCARLET ANGEL — U-I — Rel. Date June '52

SEARS-ROEBUCK: Men's bow ties, featuring Rock Hudson, merchandised in over 300 Sears department stores.

TIE-IN TIPS: *Contact Sears store buyer or ad manager for newspaper ads and/or window displays. For further information, aid, check the manufacturer, A. Ruderman Co., 920 Broadway, N. Y. C.* NOTE: *Similar tie-up for Tony Curtis on "No Room for the Groom" may aid in setting up dual promotion.*

VOGUE PRODUCTS Q-TICARE: Full color ads on nail polish preparations, featuring starlet Bodil Miller, in fan magazines. Also counter and window display cards.

TIE-IN TIPS: *For names of local dealers, contact Vogue Products, 2420 Eads St., Los Angeles, Calif.*

SHE'S WORKING HER WAY THROUGH COLLEGE — Warner Bros. — Rel. Date June '52

ADDITIONAL:

BENRUS WATCH: Tie-up based on annual campaign to high school and college grads, using counter cards and full-page newspaper admats to all dealers, with generous display space to Virginia Mayo, and film credits.

TIE-IN TIPS: *Past experience shows an average of 200 jewelers who use the full-page newspaper ad. Movie tie-in can mean more. Check local jewelers; practically all of them handle Benrus, in every town in the country.*

MOJUD HOSIERY: Life ad using Virginia Mayo, also counter display piece.

CHESTERFIELD CIGARETS: Usual extensive color magazine campaign, using Virginia Mayo and film credits. No special local tie-in material.

SKIRTS AHOY! — MGM — Rel. Date June '52

QUALITY BAKERS: Complete Sunbeam Bread—star tie-in campaign; co-op ads in 431 newspapers, featuring Barry Sullivan and Keefe Brasselle; 24-sheets, 3-sheets, super-deluxe posters, deluxe posters and posterettes featuring Esther Williams. Also ten million end labels on bread loaves; 200,000 jigsaw giveaways; 1,000 special store window displays, special cards, buttons and postcards.

TIE-IN TIPS: *Exhibitors report continuing success with Sunbeam Bread bakers, for theatre and playdate credits in ads and on all posting and display material. Bakers will ordinarily hold off material to tie in with playdate, or just in advance. They will also go for contests, giveaways and other stunts, but exhibitor must make contact. If special help or aid of any kind is needed, contact Bob Schaus, Quality Bakers of America, 120 W. 42nd St., N. Y. C.*

LUX SOAP CONTEST: Featuring Esther Williams in national magazine advertising, in $50,000 consumer contest based on essay of ten words or less on "Why I like Lux Soap." Also retail store window and in-store displays, all with film credits.

TIE-IN TIPS: *Contest is three-way tie between Lux, Cole of California swim suits, and Esther Williams. Contacts on theatre tie-ins should be made with grocery and drug stores, and department stores handling Cole swim suits.*

COLE OF CALIFORNIA SWIM SUITS: Manufacturing special "Skirts Ahoy" number to be in stores before film's release. Newspaper admats, window displays, blow-ups, hand tags are part of the material supplied to stores. Two special stills of Esther Williams in suit also available, from National Screen.

TIE-IN TIPS: *Cole is nationally distributed, one of the three largest in field. Since picture will break most situations during bathing suit selling season, stores should react favorably to promotions offered by theatres. Best bet: bathing beauty contest, which is a natural for the swim suit, Esther Williams, the film, and the season.* NOTE: *2,175 of these swim suits are being given away as prizes in the Lux national contest, too, which affords another local tie-in peg.*

COMPLETE CAMPAIGN MAT: Single mat, especially designed for smaller theatres with modest budgets, containing assortment of newspaper ads, publicity scene cuts and appropriate rule borders. Available National Screen at 35 cents.

SPECIAL ROTO-HERALD: Size 10½x15, with room for theatre imprint on back.

U.S. NAVY: Has recommended that recruiting stations tie in with the picture.

TIE-IN TIPS: *Two special recruiting stills available from National Screen. Use these to supplement special "A" board posters already supplied navy by MGM. Contact should be made immediately with nearest navy recruiting stations, for theatre enlistment headquarters, stories on local WAVES and former WAVES, special radio and TV WAVE recruiting programs.*

JERGENS LOTION: National ads featuring Esther Williams. No local display material.

LOCAL TIE-UP STILLS: Esther Williams in bridal gown, blue jeans, Vivian Blaine in five special costume jewelry stills. Also luggage, middy blouses, cameras, shoulder bags and flowers, using Williams, Blaine and Joan Evans. All stills available National Screen.

TEASER TRAILER: In Technicolor. Order from local MGM exchange.

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3 FOR BEDROOM C — Warner Bros. — Rel. Date June '52

SANTA FE RAILROAD: Newspaper advertising in 485 dailies, 700 weeklies, and about 18 eastern key cities, based on use of the road in the films. Ads keyed to openings wherever possible.

TIE-IN TIPS: *Advertising will be handled by road, in conjunction with Warners. Exhibitors should supplement by working with local ticket offices and travel agents for special window displays with stills and accessories. All offices are notified of the tie-up.*

YOUNG MAN WITH IDEAS — MGM — Rel. Date May '52

CINDERELLA FROCKS, SUN TOGS: Utilizing child star Donna Corcoran, with film credits, in national advertising, trade ads and admats and mailing pieces to store buyers.

TIE-IN TIPS: *Manufacturer is big in children's field, sells nationally. Stores have promoted clothes with Donna Corcoran for her first picture, "Angels in the Outfield," and are acquainted with the tie. Best bets: frock giveaways for "Donna's Double" contests, small fry fashion show. For further information, aid, contact Rosenau Brothers, Inc., Philadelphia 29, Pa.*

LOCAL TIE-UP STILLS: Series of five stills showing young miss fashions, modeled by Donna Corcoran, for department store and children's shop windows; Coca-Cola, Nina Foch shown sipping a bottle; Harley-Davidson motorcycle, Donna Corcoran riding.

NATIONAL PRE-SELLING GUIDE

Music Promotions

Listed here are recorded star interviews, radio scripts, and other air time selling aids available to exhibitors without cost from distributors. Also NSS TV trailer packages at the fixed rate.

AARON SLICK FROM PUNKIN CRICK (PARAMOUNT)

ADDITIONAL:

Sheet music available: "Chores," "My Beloved," "Marshmallow Moon," "Why Should I Believe in Love?," "Still Water," "Purt Nigh But Not Plumb," "Life Is a Beautiful Thing," "I'd Like to Baby You" and "Saturday Night in Punkin Crick." Free song cover sets available from Famous Music, 1619 Broadway, New York City.

Records Available: "Marshmallow Moon," Guy Lombardo, Decca; 4 Knights, Capitol; Martha Davis, Coral. "My Beloved," Dick Haymes, Decca; Bob Sands, Capitol. "I'd Like to Baby You," Robert Q. Lewis, MGM. "Life Is a Beautiful Thing," Evelyn Knight, Decca.

GLORY ALLEY (MGM)

Sheet music available: "Glory Alley," Robbins Music Corp., 799 Seventh Ave., New York City.

HAS ANYBODY SEEN MY GAL? (U-I)

Sheet music available: "Has Anybody Seen My Gal?" and "Five Foot Two Eyes of Blue," Leo Feist, Inc., 799 Seventh Ave., New York City; "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" and "Gimme a Little Kiss, Will Ya, Huh?" Bourne, Inc., 799 Seventh Ave., New York City; "Ain't Gonna Rain No More," Forster, Inc., 1619 Broadway. Song sheet covers available on most.

Records available: on every song, with a minimum of ten different ones on each song, various labels and artists.

THE MAN IN THE WHITE SUIT (U-I)

Records available: "The White Suit Samba," Coral.

PAULA (COLUMBIA)

Sheet music available: "Paula" title song, published by Shapiro-Bernstein, 1270 Sixth Ave., New York City.

SKIRTS AHOY! (MGM)

Records available: "Hold Me Close to You," Billy Eckstine, MGM; "What Good Is a Gal," Debbie Reynolds, MGM; "Oh By Jingo!" Carleton Carpenter, MGM.

Sheet music available: "I Get a Funny Feeling," "What Good Is a Gal" and "The Navy Waltz," Miller Music, 799 Seventh Ave., New York City. "Oh, By Jingo!," Broadway Music, 1619 Broadway, New York City. "Waves of the Navy," Sam Fox Music, 1250 Sixth Ave., New York City.

SOMETHING TO LIVE FOR (PARAMOUNT)

Sheet music available: "Alone at Last," with star covers and film credits; covers available free while they last from Famous Music Corp., 1619 Broadway, New York City.

SON OF PALEFACE (PARAMOUNT)

Records available: "Am I in Love?" and "There's a Cloud in My Valley of Sunshine," the Liltin' Tiltons, Decca; "Wing Ding Tonight" and "Am I in Love?" Freddie Martin and orchestra, RCA-Victor; "There's a Cloud in My Valley of Sunshine" and "A Four-Legged Friend," Roy Rogers, RCA-Victor.

TOM AND JERRY (MGM CARTOONS)

Records available: "Tom and Jerry Find Aladdin's Lamp," MGM.

Air Time Aids

AARON SLICK FROM PUMPKIN CRICK (PARAMOUNT)

Bob Edwards Hollywood chatter script, available from press book editor, 1501 Broadway, New York City.

BELLES ON THEIR TOES (20TH CENTURY-FOX)

Transcription platter, 3 spots, 20-, 30- and 60-seconds, all open end, available free from pressbook editor, 444 West 56th St., New York City. Name of picture must be specified.

THE CAPTIVE CITY (UA)

Interview platter, John Forsythe, five minutes, open end, timed so that answers given by Forsyth to live announcer questions. Also spot announcement platter, 1 minute, 30 seconds, and 15-second spots, open end.

MARA MARU (WARNER BROS.)

Transcription platter, one minute spot and 15-second station break, order from campaign plan editor, 321 West 44th St., New York City.

PAULA (COLUMBIA)

Transcription platter, 15-, 30- and 60-second spots, open end. Order from local exchange; shipped from New York.

SCARLET ANGEL (U-I)

Personal interview platter, 5-min., open end, with Rock Hudson. Order from radio department, Universal Studios, Universal City, Calif.

SOMETHING TO LIVE FOR (PARAMOUNT)

Bob Edwards Hollywood chatter script, mimeographed, for disk jockeys, women commentators, available from pressbook editor, 1501 Broadway, New York City.

Pick of Magazines

Listed are current and forthcoming pictures chosen by magazine editors for special citations, or recognition for specific qualities of merit—material which can be used by exhibitors for local level promotions, lobby displays and advertising copy.

BELLES ON THEIR TOES (20TH CENTURY-FOX)

Movie of month, McCall's, May.

SINGIN' IN THE RAIN (MGM)

"Musical of the Year," Seventeen, May.

ANYTHING CAN HAPPEN (PARAMOUNT)

Movie of the month, Seventeen, May.

Tie-In Contests

WHEN IN ROME & CARBINE WILLIAMS (MGM)

Third and fourth in a series of six "Promotion Prize of the Month" exhibitor contests. Cash awards: $1,000 a month on each picture; first prize, $500; second, $250; five prizes of $50 each. Contest open to any theatre anywhere, regardless of size or location. Deadlines: When in Rome, July 30; Carbine Williams, August 30. No elaborate presentations necessary; submit direct factual report of campaign, including advertising, publicity, tie-ups, windows, front, etc. Include tear sheets, photos, photostats.

Two Top Tie-Ups Pace Promotion Avenues on WB June Releases

Santa Fe Railroad Plugging '3 For Bedroom C"; Benrus Tied to 'Working Her Way'

Warner's two top June releases each will get the benefits of one far-reaching tie-up.

Promoting on behalf of "3 For Bedroom C" will be the Santa Fe railroad, which is prominent in the film. The road is responding with newspaper advertising in 485 daily and 700 weekly newspapers, each selling the picture and the Santa Fe, and will also place special ads in about 18 key eastern cities where it maintains its own ticket offices.

Ads Keyed to Openings

Ads will be keyed as much as possible to openings of the film and will be handled by the Santa Fe in cooperation with Warners'. Exhibitors can supplement this aid in every Santa Fe city from Chicago westward by supplying stills and accessories for window displays, and in cities east of Chicago by working with the road's ticket offices and with travel agencies.

Previous Santa Fe movie promotions have been uniformly satisfactory for exhibitors wherever local ticket office contact was made far enough in advance. All its ticket offices and travel agencies will be briefed by the railroad.

Second extensive tie-up is with Benrus Watch, utilizing Virginia Mayo on "She's Working Her Way Through College." Benrus is using the film as a peg for its annual high school and college graduation campaign. Company has prepared 10,000 full-color counter cards for use by dealers, as well as a full-page newspaper ad mat with prominent space to Miss Mayo and the film title. The mat has enough space for local playdate credits.

Expect 200-Dealer Tie-In

Past experience on its graduation campaign shows that an average of 200 dealers use these full-page ads.

Also supporting "She's Working Her Way" is Mojud Hosiery, using Virginia Mayo in a Life ad and a counter display piece with a print order of 25,000; and the 25-national magazine Chesterfield cigarette campaign.

Another national tie-up has been set for "Carson City" with Stereo-Realist cameras, using Randolph Scott and film credits in Saturday Evening Post and Holiday color ads. Local follow-through is with camera and department stores, for displays and newspaper advertising.

Canadian UA District Expanded to Division

NEW YORK—United Artists' Canadian district has been expanded to the status of a division with Charles S. Chaplin named Canadian general manager by William J. Heineman, UA vice-president in charge of distribution. Previously Canada was classified as a district of the UA eastern division.

Charles S. Chaplin

The domestic setup of United Artists now consists of three divisions. Milton E. Cohen is in charge of the eastern and southern division, James E. Velde is manager of the western division, and Chaplin of the Canadian. Cohen and Velde are headquartered in New York while Chaplin will continue to operate from the Canadian head office in Toronto.

Chaplin, who was born and reared in Toronto, began as office boy in the UA exchange there in 1930. Three years later, he became a booker in the UA branch in St. John and he became manager there in 1935. In 1940, he was named Montreal branch manager and, in 1945, he was named Canadian general manager. He was also elected a member of the Canadian board of directors of United Artists.

South Gower Turns Down Sunday Show Proposal

OTTAWA—Voters in the municipality of South Gower have rejected by a vote of five to two a proposal to abolish Sunday blue laws.

Meanwhile, Mayor Allan Lamport, Toronto, who has engineered Sunday sports in that city, has come out openly in favor of Sunday theatre performances as well as the opening of liquor places within certain hours.

Swedish Film Opens

TORONTO—"Miss Julie," made in Sweden, took over the screen of the Towne Cinema, while the International Cinema also had a new one for a change in "Mr. Lord Says 'No'!" The Astor closed "Manon" at the end of eight weeks for a local record on foreign-language pictures. The Studio this week presented the film opera, "Lucia di Lammermoor." The Hollywood got nice results with the Canadian premiere of the British film, "Flesh and Blood."

TV Set Sales Zoom

OTTAWA—The sale of radios fell off in Canada during 1951, but there was a marked increase in sales of television receivers. Radio sales dropped to 574,000 from the total of 759,000 in 1950, but the number of TV set sales was 39,200, compared with 29,600 in the previous year. The value of 1951 TV sales was $20,836,000. Most TV set sales were in the Toronto-Hamilton area, 17,800, and Windsor district, 12,300.

Vittorio Gassmann, young Italian actor, will make his U.S. debut in MGM's "Sombrero."

Art Houses in Toronto Bring in New Films

TORONTO—Among the attractions at the specialty theatres here, "Miss Julie" held for a second week at the Towne Cinema, but there was considerable turnover at other art-film centers.

"Mr. Lord Says 'No!'" bowed in at the International Cinema while the Hollywood had another Canadian premiere of a British picture in "Lady Possessed." Following eight weeks of "Manon," the Astor brought in a pair of British comedies, "Turned Out Nice Again," with George Formby, and "Sailors Three," starring Tommy Trinder. The Studio presented the Italian feature, "Heart and Soul," for its first local engagement.

Arch H. Jolley Elected By Musical Society

TORONTO—The annual meeting of the Musical Protective Society of Canada at the King Edward hotel here saw the election of Martin Maxwell as the new president. Maxwell represents the Associated Broadcasting Co. The society represents firms which are music users.

The vice-president is Arch H. Jolley, executive secretary of the Motion Picture Theatres Ass'n of Ontario. Donald W. M. Cooper, son of Col. John A. Cooper of Toronto, one-time president of the Protective Society, continues as secretary-treasurer.

Theatremen among the directors are Angus MacCunn, a director of Famous Players; W. J. Singleton of Montreal, an executive of Associated Screen News, and J. Depew, Canadian Odeon. Others on the directorate represent broadcasters, hotels, arenas, fall fairs and the music trade.

The society recently protested the increased performing-right fees for 1952 of the Composers, Authors and Publishers Ass'n of Canada, which had been granted by the copyright appeal board, Ottawa.

UA to Release 'Glass Wall'

NEW YORK—United Artists will release "The Glass Wall," first production of the new Ivan Tors-Maxwell Shane team, in its 1952-53 program, according to Arthur B. Krim, UA president. It stars Vittorio Gassman and Gloria Grahame.

'Hiawatha' in Cinecolor

"Hiawatha," Cinecolor entry based on the poem by Henry Wadsworth Longfellow, will be directed by Kurt Neumann for Monogram.

Beanshooters Annoy Patrons and Showmen

St. John—A new problem for film exhibitors in the maritimes is the bean- and pea-shooters. Both boys and girls, and even young men, have been blowing beans and peas at patrons seated in theatres. A call had to be sent for the police at one theatre because of inability of the staff to handle the situation.

In the dark it is difficult to detect the use of the blower, which can be easily hidden when an usher approaches. Often the targets are ushers and usherettes.

Construction Booms In Western Canada

VANCOUVER—Mike Kucey, formerly of Myrnam, Alberta, has opened the new 800-seat, suburban Palace Theatre at Edmonton and will operate it as an independent situation. The majority of theatres in Edmonton are controlled by the Famous Players and Odeon circuits.

A drive-in is being built at North Battleford, Sask., costing $50,000. Owner and manager of the 400-car theatre is Gerritt Nyholt of that town, which at present has two Famous Players situations with a total seating capacity of 1,100.

Gordon West opened his new 300-seat theatre at Gibson Landing, 40 miles up the coast from Vancouver. It is the town's first 35mm house.

Alert Bay, an Indian and fishing town on the north end of Vancouver island, will have its first 35mm house. C. A. Pepper is converting his 16mm film situation there and will call it the Rainbow. It will operate on a six-day policy.

Theatre Equipment Co. has completed installation of new projection equipment and sound in the Barbara Theatre at Brittania Beach, a smelter town upcoast. The theatre is operated by the town.

Change in Film Technique Seen by W. A. Irwin

MONTREAL—W. Arthur Irwin, government film commissioner making his first appearance before a parliamentary committee, told House of Commons members investigating the National Film Board that "it is not impossible that within the next decade or even less, visual film images now recorded on celluloid may be recorded on magnetic tape."

This one innovation alone would radically change the whole technique of motion picture production," he added. Rapidly changing techniques, he said, were creating big problems for the Film Board and that meant the board had to handle its future planning "with great care."

Pleads Guilty to Robbery

TORONTO—Implicated in the $1,650 robbery of the Capitol in north Toronto, Albert Boyle, 24, of Richmond Hill pleaded guilty and was remanded for sentence, later being released on $2,000 bail so that he could appear as a witness against the assistant manager of the theatre. Leonard G. Roberts, 24, of Stouffville was jointly charged with Boyle. Roberts, who had been assistant at the Capitol, pleaded not guilty when he appeared in police court and asked to be tried before a higher judge.

March TV Sales Rise

MONTREAL—Sales of television receiver sets showed a slight improvement in March, compared to February, but were nearly 20 per cent below March of last year, it is reported by the Radio-Television Manufacturers Ass'n of Canada. March sales of 4,718 units valued at $2,298,734 were up from February totals of 4,274 units at $2,162,204. Comparative figures for March 1951 were 5,955 sets sold for $3,501,794.

VANCOUVER

Ralph Connor, assistant manager at the Odeon Victoria, moves to the Odeon Ladysmith, replacing Rod Fisher as manager. Fisher takes over the Metro in New Westminster, succeeding Helen Beetles . . . Norman Duncan, manager of the Famous Players downtown Strand, resigned to enter the insurance business. Slingby Norman, assistant manager, is in charge of the Strand until a new manager is appointed . . . Canada's oldest active stagehand, Harry Pearson of the Orpheum, has retired after 52 years in show business. He is over 70 and a member of Canadian Picture Pioneers . . . Maynard Joiner, supervisor of Famous Player houses in Vancouver and Victoria, cut short his California holiday and is now hospitalized here for a checkup.

Jim McKim from the Odeon West Vancouver replaced Bob Myers at the Odeon Plaza in Vancouver . . . Peter Brown, president of General Theatre Supply Co., was in Vancouver on his annual inspection visit . . . Arnold Entwisle, Famous Players Edmonton supervisor, was elected president of Alberta Picture Pioneers, replacing Vern Skorey, who moved to Minneapolis after being Calgary manager for 26 years with 20th-Fox . . . Jimmy Davie, RKO manager, reports that Carl Peppercorn's Canadian division is in the lead at the 18th week of the Ned Depinet sales drive, which ends in June . . . Preston Foster and Carmen Miranda from Hollywood are both playing local night club engagements.

A 20th-Fox crew is in British Columbia to make action shots for "The Marshal of Power River" at Revelstoke in the British Columbia interior . . . Bob Phillips, west coast manager of Associated Booking Agency, was in town from his Hollywood headquarters . . . Hank Leslie of the Orpheum and Joe Lowden of the Hastings are both charter members of Projectionists Union 348, which was started in 1915 with 30 members and is now the largest on the Pacific coast, with 170 active booth workers . . . Benograph, a division of Associated Screen News, Ltd., recently moved into larger quarters at 577 Granville St. They handle industrial and other shorts on 16mm. Don McCaughey is British Columbia manager.

Frances Sugarman, Orpheum theatre secretary, is flying to Winnipeg, Saskatoon and Calgary for a three-week vacation . . . Howard Fletcher, owner of the Kingcrest Theatre in Vancouver and Reeve in West Vancouver, is an independent candidate in the North Vancouver riding for the coming provincial elections. Five other candidates are running for the seat . . . Cecil Steel, who operates three theatres in northern British Columbia, is running for his former seat in the legislature which he held in the last house for the Smithers riding of British Columbia.

Max Sheine, former manager of Eagle-Lion Films in Vancouver who went to Toronto two years ago to enter theatre business there, is back in distribution and has been appointed manager of International Film Distributors in Calgary. Sheine was recently married and is making the move a honeymoon trip via auto from Toronto . . . Reopening for the season, the Green Acres Drive-In near Lethbridge, southern Alberta, was filled to capacity with 500 cars. Opening ceremonies included a circus, with free candy to the children. The Chinook outdoor theatre at Calgary also opened recently . . . Drive-ins in the prairie provinces open much later than the British Columbia houses due to later spring weather. Wet and cold weather has kept attendance down in the British Columbia outdoor spots, with five night baseball games canceled due to wet grounds.

R. A. Custer has opened his Taku Theatre at Tulsequah, B. C. It is the town's first theatre and seats 250. Policy will be two days weekly . . . Individual high scorers in the recently completed Film Exchange Bowling league were: women's high average, Jackie Evans; women's single and three, Norma Clark, UA; men's high average, Harvey Levin; men's high single, Dough Lewis, ASN; high men's three games, Ray Watley.

OTTAWA

At the main Elgin, where Ernie Warren presides, capacity night crowds were still in evidence in the fifth week of "With a Song in My Heart." "Romeo and Juliet" was held for a second week in the adjacent little Elgin which specializes in art films . . . Although warm weather is here, Bob Maynard is continuing with stage vaudeville Friday and Saturday nights at his Francais, in addition to two screen features.

The Star Drive-In at nearby Cyrville had a special attraction for three nights, May 12-14, in Jackie Teeter, an aerial artist . . . A boost was given the drive of Canadian theatres to collect scrap metal by D. C. Howe, minister of defense production, when he announced that the steel industry, including munition-makers, needed much more scrap iron and steel. The metal is being collected by the Mavety Film Delivery Service.

Graeme Fraser of Crawley Films says he is "award happy." The studio has captured seven honors within a month, making a total of 23 awards and recognitions which had been won by 12 of the company's films in the last three years. Crawley's "The Newfoundland Scene" recently earned the title of the 1951 Canadian Film of the Year of the Canadian Film Institute . . . W. Arthur Irwin, commissioner of the National Film Board, told a parliamentary committee that 20 per cent of the television programs to be introduced in September by the Canadian Broadcasting Corp. will be motion pictures.

International competition is noted for theatres in eastern Ontario through the use of advertising displays in the Prescott Journal by the Strand and Pontiac in Ogdensburg, N. Y. The newspaper on the Canadian side of the St. Lawrence river is used by the Princess at Prescott and the Savoy at Cardinal, both owned by Casey Swedlove of Ottawa.

A report on the five-reel NFB picture, "Royal Journey," shows that up to April 30, 2,850,000 Canadians have seen the record of the royal visit last fall at 569 theatres across the country. The film has been shown in 350 theatres in the United Kingdom and in 35 cities of the United States.

Top Role in 'Apache Trail'

Gilbert Roland will have a top role in MGM's "Apache Trail."

TORONTO

Larry Parks and his wife Betty Garrett met press and radio representatives at a luncheon where they were welcomed by Mayor Allan Lamport. The party was arranged by Manager Murray Little of the Casino which featured them in a week's engagement . . . Doug Rosen, general manager of International Film Distributors, has appointed Max Sheine, former manager of the Toronto Biltmore, as branch manager of the film exchange at Calgary. Max got married before setting out for the Alberta city.

The northern Ontario town of Blind River lost its municipal building in an early morning fire. Nine prisoners in the jail were rescued when someone smashed the cell locks with an ax. The flames spread to the nearby Palace, a 472-seat theatre owned by Alex Solomon, but were extinguished by firefighters from the local lumber company and forest rangers . . . With Famous Players for almost 20 years, George Fairley has resigned as manager of the Palace at Guelph to enter another line of business in that city.

The Kitchener-Waterloo Drive-In conducted a household quiz, for which hampers of home articles were handed out as prizes without extra charge. The stunt was held before the night's film show started . . . Manager Bill Trudell has completed many improvements at the Famous Players Capitol in London, including new seats, carpets, lights, drapes and redecorating.

Peter Sorok of Toronto has reopened the 350-seat Fox at South River, Ont., which he bought from Douglas Wark . . . Charles S. Chaplin, who was promoted to Canadian division manager here of United Artists in a reorganization move, is a native of Toronto and started his career in 1930 as office boy with the Toronto branch of the company. He was only 33 years of age when he became district manager of United Artists for Canada in 1945. The district had been a part of the eastern division.

TV in Britain Hurting Movie Attendance

LONDON—Television competition is being taken seriously by the British theatres, particularly since a survey of its effect by the audience research department of the British Broadcasting Corp. It was the first official survey of its kind, and covered the year 1950 and was based on interviews with more than 3,000 families.

The survey said that "the age range where the effects of television are most noticeable in keeping viewers at home—the 16-24 age range—is precisely that in which cinemagoing is at its maximum."

Children aged five to seven years were found to spend seven hours a week before their sets, those eight to 11 years, eight and three-quarters hours; those 12 to 14, nearly 11 hours; those 16 to 19, seven hours of the 16 hours of evening programs, and those 20 to 24 years in age, about five and a half hours. In the 25-34 age group, activities outside the home lessen sharply. The conclusion is that about 63 per cent of persons having television sets are attending the theatres less than they did before.

MONTREAL

Tom Dowbiggin, manager at Paramount; Bill Young, booker, and Romeo Goudreau, salesman, will attend the annual sales meeting of Paramount in Toronto May 22-24 . . . D. V. Rosen, Canadian general manager of International Films, visited the local branch . . . Frank Fisher, Canadian general manager for J. Arthur Rank, will leave by plane for England May 30, and spend a month there on business . . . Jimmie Cowan of Toronto, public relations representative for the J. Arthur Rank Organization, conferred with Bob Johnson, Montreal manager, regarding technical features of "Magic Box," in connection with a national advertising tieup. The film depicts the manner in which the first motion picture was produced by Freeze Green.

France Film Co. is distributing the book, "La Petite Aurore," in the lobby of the St. Denis Theatre during the showing of the Canadian production of "La Petite Aurore, L'Enfant Martyre" at that theatre. Author of the book is Emile Asselin, and the film was produced by L'Alliance Cinematographique Canadienne, Inc. . . . Bella Houle, daughter of "Chiro" Houle, of Outremont, has been appointed organist at the Outremont, a United Amusement Corp. theatre managed by Severe Vezina.

Larry Gagne, assistant shipper at 20th-Fox for the past two years, has resigned to join Warner Bros. as assistant booker . . . Gerry Michael Milloy has joined Montreal Poster . . . The Film Bowling league held its finals May 7 and the Montreal Poster team emerged as victors, nosing out United Amusements and Columbia Pictures. The league will hold its annual buffet dance at the Rialto hall May 29 . . . The Avenue is showing a J. Arthur Rank comedy, "The Man in the White Suit," starring Alex Guinness.

Ted Atkinson, manager of Cardinal Films, claims he has two "solid" attractions in "Models, Inc." and "Outlaw Women" . . . Motion pictures in French constituted the final Wednesday evening program of the Montreal Museum of Fine Arts . . . Roger Maxwell, director of the British Film academy, is on a lecture tour across Canada . . . The Mountain Playhouse will open under new management with Norma Springford as producer and Bruce Raymond of the Ottawa Canadian repertory theatre as general manager. A school of theatre arts will be operated in conjunction with the Playhouse.

Two new theatres are being built in the province of Quebec, one in Varennes by a Mr. Forest, formerly of the Rio, Marieville, and the other, a house of 350 seats at Iberville, by A. Schlitz, who will name it the Venise . . . Jennie Creighton, former Paramount office staffer who is on a tour of Europe, sent a letter from Italy to her former colleagues.

Exhibitors in town: Bob Menard, the Francais, Ottawa; Georges Champagne, general manager of theatres in Shawinigan Falls; J. A. Theberge, Cinema Etchemin, St. Romalud; Jean Lavotie, the Alouette, St. Michel des Saints, who is also proprietor of several other theatres of the same name in neighboring towns; R. Berlinguette, the Paris, Gatineau; Armand Allard, the Garden, Laval Ouest; J. Aboussafy, Au Bon Cinema, Mont Joli.

The famous French stars of film and stage, Jean Louis Barrault and Madeleine Renaud, will bring their Parisian troupe to His Majesty's in October in "Les Fausses Confidences of Marivaux" . . . The Arctic Institute of North America will view three northland films at its Montreal headquarters, one, "The White Continent," a color picture, and "Hunters of the North Pole," and "Rescue Mission" . . . Eight hundred nuns formed the unusual audience which witnessed in the University of Montreal auditorium, the motion picture, "La Vierge de Fatima," which has enjoyed a four-week run at La Scala, north end theatre.

A table service, first installment of which is a teacup costing more than the price of admission, is being distributed to women attending the performances at six Odeon theatres, the Verdun Palace, Cremazie, Beaubien, Mercier, Villeray and Perron . . . Belmont park, Montreal's open-air summer amusement center, was opened May 10 . . . At Sherbrooke, the proprietor of the Loma Cinema of Windsor Mills, Que., was fined for admitting juveniles contrary to the law of the province.

A dispatch from Cannes, France, says that the short Canadian documentary, "Newfoundland," was greeted with rounds of applause at the International film festival. The cameramen, F. R. Crawley and Stanley Reede, were present . . . Canadian Industries, Ltd., has released a 16mm sound and color film, "The Search Continues," which relates the story of chemical research in an industrial laboratory seen through the eyes of a young chemist tackling his first post-college job.

WINNIPEG

Max Schneire, one of the original builders of the Northmain Drive-In, has sold out his interest in the ozoner to Harry Silverberg, now sole owner. Schneire now is formulating plans to build one or two drive-ins on his own. Plans are secret, but it is expected that within two weeks there will be specific information from Schneire as to the size and location of his forthcoming drive-ins.

Gerritt Nyholt, North Battleford, Sask., said that construction has started on a $50,000 ozoner, to be called the Park Drive-In. It is expected that the theatre will be in operation late in June. The 50-foot screen will stand on a ten-acre site which will also include a large concession bar . . . Exceptional temperatures in the 90s played havoc with receipts in the last two weeks. Ozoners opened earlier than expected and broke house records one after the other, but indoor theatres took a beating. Most independents claimed lowest weekly receipts in a two-year period. Added to these sad facts was the announcement by the government that it will take 18 months for TV to reach Winnipeg residents. The CBS has purchased the Piggott Tractor building for which $1,500,000 was appropriated for proper conversion to telecasting and TV studios.

Reject Criminal Portrayals

Twelve U.S. films were rejected by Finland last year because they emphasized criminal portrayals and were therefore considered objectionable for children.

MARITIMES

Charles R. Murray, 89, died after an illness of about three months. A dean of plumbing and heating contractors in the maritimes, he had installed and modernized plumbing and heating systems in many theatres in the Atlantic provinces. Surviving are two sons, two daughters, ten grandchildren and six great grandchildren. One of the sons is C. Edward Murray, an assistant to Malcolm Walker at the Walker chain base at Halifax.

There was a lucky angle to damage that was inflicted on the Community, Yarmouth, N. S. A woman lost control of a car while learning to drive and the vehicle crashed into a corner of the building. She had stepped on the accelerator instead of the brake pedal. The lucky phase was that it was early Saturday afternoon and about two minutes before the crash, the end of a lineup of children waiting to buy tickets at the boxoffice, had entered the entrance when the car struck the corner of the building.

A veteran of the film distribution field has made a comeback. Ernie Whelpley is now managing the Alliance Films branch. For some years he had been on the staff of a St. John radio and electrical supply store . . . A plan to borrow $10,000 for laying of a concrete floor at the municipal rink in Dartmouth met with some opposition at a public meeting. Pat Dwyer, manager of the Family, on the Halifax side of the harbor, inquired what the profit for the rink was for last year. The reply was "we broke about even." It was reported laying the floor would eliminate $1,000 yearly for covering the pipes with sand and removing the sand. The rink is used for wrestling shows and other entertainment during the summer.

When Jimmy Mitchell, manager of the Capitol here, received from the FPC head office at Toronto some advertising for the Curtain at 8:30 weekly booking, he took time out to have the "St. John" blacked out in favor of reprinting of the name of the city in full, "Saint John" . . . Manager George Walters of the Capitol and Prince Edward at Charlottetown, in the Spencer chain, added a commentary to his ads on "The Barefoot Mailman," booked for three days at the Capitol; namely, "Now that's a funny title for a movie."

A screen advertising service established by Maurice Elman, formerly a film exchange manager, is known as the Maritime Poster Exchange . . . At St. John's, Nfld., a newspaper columnist stepped up to bat out a claim that a stage portrayal of Blanche in "A Streetcar Named Desire" by Hilary Vernon in the Bishop Field hall "measured up to the performance of Vivien Leigh" on the screen. The Leigh performance won her the Academy award.

Buy Equipment for Drive-Ins

ST. JOHN, N. B.—After buying refreshment stand equipment and fixtures in Boston and New York for three drive-ins, scheduled for openings late this spring, Mitchell Franklin, acting president, and Peter Herschorn, secretary, proceeded to Miami Beach where they conferred with Joe Franklin, president of Franklin and Herschorn.

'Belles' Grosses 115 As Toronto Leader

TORONTO — Attendance held up nicely here in the face of continued fine weather. The leader among the holdovers was "The African Queen" in its third week at Loew's.

(Average Is 100)

Eglinton—**The Elusive Pimpernel** (London), 2nd wk. 100
Hyland—**Encore** (Para), 5th wk. 95
Imperial and Nortown—**Deadline—U.S.A.** (20th-Fox) 105
Loew's—**The African Queen** (UA), 3rd wk. 100
Odeon—**My Six Convicts** (Col), 2nd wk. 95
Shea's—**With a Song in My Heart** (20th-Fox), 5th wk. 85
University and Tivoli—**Belles on Their Toes** (20th-Fox) 115
Uptown—**The Belle of New York** (MGM) 110
Victoria and Capitol—**Viva Zapata!** (20th-Fox), 2nd d.t. wk.; **The Big Lift** (20th-Fox) 105

Vancouver First Run Houses Battle Stiff Opposition

VANCOUVER—First runs are battling a combination of stiff opposition which includes the first springlike weather, opening of drive-ins and night baseball, which all adds up to an off week. The best were a second week of "The Wild North" and a moveover of "A Streetcar Named Desire."

Capitol—**Belles on Their Toes** (20th-Fox) ..... Fair
Cinema—**It's a Big Country** (MGM); **Shadow in the Sky** (MGM) ..... Fair
Dominion—**A Streetcar Named Desire** (WB); **Japanese War Bride** (20th-Fox), 2nd d. t. wk. .. Good
Orpheum—**The Wild North** (MGM), 2nd wk. ..... Good
Paradise—**Two of a Kind** (Col); **The Barefoot Mailman** (Col) ..... Average
Plaza—**Circle of Danger** (JARO); **The Torch** (UA) ..... Fair
State—**City Across the River** (U-I), plus stage show ..... Moderate
Strand—**Just This Once** (MGM) ..... Moderate
Studio—**Il Trovatore** (Alliance), 2nd wk. ..... Fair
Vogue—**Ma and Pa Kettle at the Fair** (U-I), 2nd wk. ..... Fair

M. H. Nathanson Dies

TORONTO—Dr. Morris H. Nathanson, 60, who died recently in Los Angeles following a heart attack, was a brother of Henry L. Nathanson of Toronto, president and managing director of MGM Pictures Corp. of Canada. Another brother, the late Nathan L. Nathanson, was the central figure in the Canadian film industry for many years prior to his death a decade ago.

Myer L. Axler Visits

OTTAWA—Myer L. Axler, head office supervisor of theatre operations with 20th Century Theatres at Toronto, was in for a conference with Ernie Warren, Ottawa and eastern Ontario chief. The circuit, headed by N. A. Taylor, has made considerable expansion in this district and has acquired some drive-in units.

Parcel-Checking Service

WINDSOR—When merchants in this city adopted the policy of remaining open until 9 p. m. Fridays, the Vanity Theatre got into the act. The house, a unit of 20th Century Theatres, established a parcel-checking room for patrons, using the advertisement: "Late Shopping Friday? Parcels checked free. Last complete show 9 p. m."

Censors Reject Four

CHICAGO—The motion picture censor board reviewed 102 pictures, (542,000 feet of film), last month, rejected four foreign pictures and classified for adults eight foreign pictures.

Exploitable Indie Films Discussed by Fuller

NEW YORK—A highly exploitable subject for his story is the chief guarantee that an independently produced picture will be successful, according to Samuel Fuller, writer-producer-director of "Park Row," his first independent picture which will be released by United Artists.

The only other ingredients which will make an independent picture successful are either a big boxoffice name, which few independents can afford, or what Fuller terms a "circus attraction."

Fuller, who has a one-a-year picture contract with Darryl F. Zanuck, for whom he made "Fixed Bayonets," in 1951, also plans two other features under his own banner in the next 12 months. The first of these, "Verboten," from an original story he has owned for some time, will go into production in Germany in September, after he completes his next for 20th Century-Fox. This is tentatively titled "Blaze of Glory" and will star Richard Widmark and Lauren Bacall. Fuller also plans to produce a Broadway play next fall and will make it into a film whether or not it is a Broadway success.

Fuller rarely uses name players in his own films and employs many continuous scenes, filmed without breaks, which cut down his costs. His first picture, "Steel Helmet," was made in 18 days, cost approximately $100,000 and is expected to take in over $1,000,000 for Lippert, the distributor. "Park Row" cost approximately $400,000. Gene Evans has played in all three of his pictures, "Steel Helmet," "Fixed Bayonets" and "Park Row" and, for the latter, Mrs. Fuller discovered a young Broadway stage actress, Mary Welch, to play opposite Evans.

Fuller was in New York for conferences with United Artists executives on distribution and promotion plans for "Park Row," and hopes to distribute his other independent features through UA. To exploit "Park Row," a film dedicated to the early days of journalism, Fuller displayed an exhibit of American newspapers from 1776 to the present for the interest of publishers gathered at the annual convention of the American Newspaper Publishers Ass'n at the Waldorf Astoria hotel.

Newspaper Contest Makes Readers Guess Theatres

SEATTLE—The gravure magazine section of the Seattle Times recently featured a two-page spread and quiz on the identities of six major Seattle first runs. Readers were asked to check their memories against photos of the elaborate and distinctively different interiors and identify them.

Included were the auditoriums of the Coliseum Theatre with its smart, modernistic proscenium and drapery; the Fifth Avenue, whose interior features Chinese decor; the Orpheum, predominantly Italian in decor; the Paramount, which is essentially French in design, with fleur de lis atop the proscenium; the Liberty, which features ship paintings, and the Music Hall, which was originally to be called the Mayflower and features nautical architecture with foyer tile and columns suggesting Moorish design.

In 1951 the export of Japanese films to Formosa and Brazil was considerably increased.

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BOXOFFICE BOOKINGUIDE

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

COLUMBIA

Barefoot Mailman, The (Col) — Robert Cummings, Terry Moore, Jerome Courtland. This is a better than average picture.—John Lawing, Palace Theatre, Gastonia, N. C. Small town patronage.

Barefoot Mailman (Col) — Robert Cummings, Terry Moore, Jerome Courtland. I probably was the last one in the county to play this one and didn't expect much. Played Sat. and Sun. to outstanding business and Mon. night was very good. It is a very good show and just right for small town patronage. Columbia has been giving me some very good pictures and they are doing business.—H. M. Swam, Maynard Theatre, Maynard, Minn. Small town patronage.

Criminal Lawyer (Col)—Pat O'Brien, Jane Wyatt, Carl Benton Reid. A rather commonplace picture but it is held up and greatly improved by the superb performance turned in by Pat O'Brien. It is the story of a fast-thinking drunken lawyer who resorts to all the tricks, both legal and illegal, to free his clients. See my report on "The Racket" to see how I tied these two pictures in with local prison riots. Played Sun., Mon. Weather: Fair.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Hurricane Island (Col)—Jon Hall, Marie Windsor, Romo Vincent. This is a better than average costume picture in Supercinecolor with plenty of action and a little horror. Jon Hall was better than usual and the whole cast was good. Although business was below average I blame it on the weather and the flu bug which has really taken its toll here. If playing a double bill, put this on top. Played Sun., Mon. Weather: Cold.—Tom Mansell, Lyric Theatre, Russellville, Ala. Small town and rural trade.

Pickup (Col)—Beverly Michaels, Hugo Haas, Allan Nixon. This didn't do extra business. I tried to sell it but my efforts didn't go over too big. Played Mon. and Tues. Weather: Rain.—Harland Rankin, Rankin Enterprises, Chatham, Ontario, Canada. Small town and rural trade.

LIPPERT PRODUCTIONS

As You Were (LP)—William Tracy, Joe Sawyer, Russell Hicks. This is not an unusual comedy but in a few places it is very good. A story of army life, rather farfetched, but nonetheless funny. A suitable picture for the second feature. Played Tues., Wed., Thurs. Weather: Fair.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich. Family patronage.

METRO-GOLDWYN-MAYER

Invitation (MGM)—Van Johnson, Dorothy McGuire, Ruth Roman. This is a perfect tear jerker. Dorothy McGuire was excellent as the sickly wife and Van Johnson stood up to his part. Give us a few pictures like this and we will get by. Business fair. Played Wed., Thurs., Fri., Sat. Weather. Warm.—Graham and Yarnell, Kramer Theatre, Detroit, Mich. Neighborhood patronage.

Kim (MGM)—Errol Flynn, Dean Stockwell, Paul Lukas. Old, but in the top bracket with my crowd. Business better than average. Interesting story with fine cast and color. Played Fri., Sat., Sun. Weather: Good.—Frank R. Sabin, Majestic Theatre, Eureka, Mont. Small town and rural patronage.

Law and the Lady, The (MGM)—Greer Garson, Michael Wilding, Fernando Lamas. Six reels of a picture as dry as a sack of week-old popcorn. Plenty of walkouts on this one. Anything you give for this is too much. Played Sun., Mon., Tues. Weather: Good.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town and rural trade.

Pandora and the Flying Dutchman (MGM)—Ava Gardner, James Mason, Nigel Patrick. Well, anyway, I enjoyed it. Don't know whether that was enough recompense for the disgruntled ones or not. It is definitely not a small town Sunday show. Most women seemed to enjoy it but the kids and their dads were pretty caustic. Doubled with "Nature's Half Acre" with cartoon, news and comedy for too long and too costly a program for the slightly above average business it stirred up. Played Sun., Mon., Tues. Weather: Nice.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town and rural patronage.

Royal Wedding (MGM)—Jane Powell, Fred Astaire, Peter Lawford. Not much plot but a lot of good entertainment. It is remarkable how Fred Astaire continues on with a good boxoffice draw. Jane Powell was good as usual. This will please all except the chronics! Played Sat., Sun.—C. E. Bennewitz, Royal Theatre, Royalton, Minn. Rural trade.

MONOGRAM

Casa Manana (Mono)—Robert Clarke, Virginia Welles, Robert Karnes. Ran this on a double feature and that is where it belongs. There isn't much to it. The patrons didn't complain but certainly didn't compliment me on showing it. Doubled with "Crazy Over Horses" (Mono) which was strictly O.K. Played Sunday. Weather: Fair.—Lloyd Hutchins, Center Theatre, Kensett, Ark. Rural patronage.

Fishy Tales (Mono)—Reissue. Short. Here's one of the best of the Little Rascal Series, good sound too, and Spanky and Alfalfa at their best. Played Fri., Sat. Weather: Nice.—Bob Walker, Uintah Theatre, Fruita, Colo. Rural and small town patronage.

Let's Go Navy (Mono)—Leo Gorcey, Huntz Hall, Allen Jenkins. If you are looking for comedy, this is it.—John Lawing, Palace Theatre, Gastonia, N. C. Small town patronage.

PARAMOUNT

Darling, How Could You (Para)—Joan Fontaine, John Lund, Mona Freeman. Don't let this title fool you. This is a good little midweek picture that should do satisfactory business in most situations. The three leads combine their talents ably in this family mixup affair. There are good laughs all through the picture. A towheaded youngster of about eight provides plenty of smiles with his wisecracks. The photography is exceptionally good. Our midweek grosses were about average, it being just before pay day and we are a town that lives from one pay day to the next. Paramount treated us very liberally on the rental. Played Wed., Thurs. Weather: Damp, cloudy and cold.—Roy D. Tidwell, Roxy Theatre, Barnsdall, Okla. Small town and oil field patronage.

Place in the Sun, A (Para)—Montgomery Clift, Elizabeth Taylor, Shelley Winters. The story and cast were superb, but it was nothing exceptional at the boxoffice here as stories were going around that the picture was not good for children, so, as usual, if the kids can't come, the parents stay away, too. Too bad, too, as they passed up a very good picture. Played Wed., Thurs. Weather: Fair.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Rural and small town patronage.

Place in the Sun, A (Para)—Montgomery Clift, Elizabeth Taylor, Shelley Winters. Try this on three days midweek and it will do business. It's a good drama and the women will turn out and bring the men along! Played Tues., Wed., Thurs. Weather: Ideal.—Bob E. Thomas, Orpheum Theatre, Strawberry Point, Iowa. Small town and rural patronage.

Rhubarb (Para)—Ray Milland, Jan Sterling, Gene Lockhart. This drew fairly well on Sunday night but fell off considerably Monday and Tuesday perhaps because the picture had played all around us or maybe they didn't go for the fabulous cat. Patrons offered no comment so we drew our own conclusions. Weather: Fair.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Rural and small town patronage.

Sailor Beware (Para)—Dean Martin, Jerry Lewis, Corinne Calvet. Here is an excellent screwball comedy. We had our best business in months. Give us more like this and we will all be happy. Martin and Lewis are a great team. Played Sun., Mon., Tues. Weather: Cool and damp.—Graham and Yarnell, Kramer Theatre, Detroit, Mich. Neighborhood patronage.

Sailor Beware (Para)—Dean Martin, Jerry Lewis, Corinne Calvet. This was a whopper. We had standing room only on two shows and packed 'em in the rest of the time. The usual Martin and Lewis routines, but the best of the series so far. It had great repercus-

(Continued on following page)

Ties in Double Bill With Local Events

RACKET, The (RKO) — Robert Mitchum, Lizabeth Scott, Robert Ryan. This is an especially good cops and robbers story. Robert Mitchum turns in a fine performance. The story moves along at a fast pace and if not always true to life at least it seems realistic. After the New Jersey and Jackson, Mich., (36 miles away) prison riots, we felt it would be a natural to tie in the titles of our double bill, "The Racket" and "Criminal Lawyer," with local events. We ran radio and newspaper teasers and announcements over our own PA system and in-car speakers like this: Why the Jackson prison riot? What makes a criminal? Why do some men turn to the racket? Be sure to see . . . then into our pitch. The result was excellent business despite reports of a slump in other drive-ins throughout the state. Played Sun., Mon. Weather: Fair.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich. Family patronage.

The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

sions at the boxoffice. Played Sun., Mon. Weather: Clear and hot.—Herman M. Perkins jr., Alpha Theatre, Catonsville, Md.

Silver City (Para)—Yvonne DeCarlo, Edmond O'Brien, Barry Fitzgerald. We did average Sunday-Monday business with this one and everyone seemed to like it. I think it was about as good as any of the westerns we are showing these days. Weather: Swell.—Orin J. Sears, Apache Theatre, Loving, N. M. Small town patronage.

Silver City (Para)—Yvonne DeCarlo, Edmond O'Brien, Barry Fitzgerald. This show made a little money for us. Played Tues., Wed. —James Livesay, Princess Theatre, Boomer, W. Va. Small town and rural trade.

RKO RADIO

Blue Veil, The (RKO) — Jane Wyman, Charles Laughton, Joan Blondell. Theatre owners, here is a honey for any kind of a house. Jane Wyman walks off with all the acting honors in this great human interest story. No one will disagree that Miss Wyman is a truly great actress and should have been right up at the top when the Oscars were handed out in Hollywood. Joan Blondell eats up her part as the actress who has had her day. Our grosses on this picture were very gratifying. Play it by all means. Played Sun., Mon., Tues. Weather: Mild.—Roy D. Tidwell, Roxy Theatre, Barnsdall, Okla. Small town and oil field patronage.

Double Dynamite (RKO)—Frank Sinatra, Jane Russell, Groucho Marx. Played to about average business. Seconding the statement of another exhibitor, the advertising promises more of Janey Russell will be seen than the movie delivers. This is bad business and we hope RKO sticks to facts in its future Jane Russell pictures. Played Prevue Sun., Mon. Weather: Okay.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural and small town patronage.

Payment on Demand (RKO)—Bette Davis, Barry Sullivan, Jane Cowl. Bette Davis at her best. Excellent story, well directed and brilliantly acted. Small houses may find this one a little too talky for their patrons but the theme and story could hit any patron whether they attend art houses or the small town theatre. Play it even if you only show a small profit on it. It's class entertainment. Played Fri., Sat. Weather: Rain.—Dave S. Klein, Astra Theatre, Kitwe-Nkana, N. Rhodesia, Africa. Business, mining, government patronage.

Saddle Legion (RKO)—Tim Holt, Richard Martin, Dorothy Malone. Just a good western. —John Lawing, Palace Theatre, Gastonia, N. C. Small town patronage.

They Got Me Covered (RKO)—Reissue. Bob Hope, Dorothy Lamour, Otto Preminger. This is a top reissue by Samuel Goldwyn, but Hope is getting less popular in this town. This picture did below average business, probably because we played it midweek. The story is good and, if your crowd likes Hope, you have nothing to fear as this is one of his best. Played Wed.—Don Haig, Paramount Theatre, Whitemouth, Manitoba, Canada.

REPUBLIC

Honeychile (Rep)—Judy Canova, Alan Hale jr., Eddie Foy jr. I felt we should have had a real crowd on this one. It sure was a grand picture—but no business. Played Mon., Tues. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. Small town patronage.

Sea Hornet, The (Rep)—Rod Cameron, Adele Mara, Adrian Booth. Excellent action story. I doubled this with an old Cisco Kid and did average business for Friday-Saturday. Rod Cameron has been quite popular here, so I didn't do as well as I had expected. Played Fri., Sat. Weather: Cool.—Kenneth Clem, Earle Theatre, Taneytown, Md. Small town patronage.

20th CENTURY-FOX

Love Nest (20th-Fox)—June Haver, William Lundigan, Frank Fay. My few patrons who did decide to come, my staff and yours sincerely are still trying to figure out if Fox really made this little stinker. And with a title like this what do we expect? Miracles? This was such a poor effort I was ashamed to play it. I find that films with a title using the word "love" keep a lot of would-be patrons away. I only hope and pray that no eggs are hatched in the Fox lot from this "Love Nest." Films of this type make me ashamed to face the crowd(?). Played Fri., Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe-Nkana, N. Rhodesia, Africa. Mining, business, government patronage.

Model and the Marriage Broker, The (20th-Fox)—Jeanne Crain, Scott Brady, Thelma Ritter. This is wasted film, no story to it. Jeanne Crain isn't up to her standard in this. Business was rock bottom. Played Wed., Thurs., Fri., Sat. Weather: Cool.—Graham and Yarnell, Kramer Theatre, Detroit, Mich. Neighborhood patronage.

Mr. Belvedere Rings the Bell (20th-Fox)—Clifton Webb, Joanne Dru, Hugh Marlowe. This drew better than I expected. I thought it was very clever and amusing. Had no complaints and no walkouts. I would say—play it. Played Sun., Mon. Weather: Rain.—Marcella Smith, Vinton Theatre, McArthur, Ohio. Small town patronage.

Hutchins Feels This Has The Perfect Formula

DISTANT DRUMS (WB)—Gary Cooper, Mari Aldon, Richard Webb. Boy! This has IT for our town. They came and they loved it. Good story, good color, good cast—plenty of what it takes! Played Sunday. Weather: Rain.—Lloyd Hutchins, Center Theatre, Kensett, Ark. Rural patronage.

My Friend Flicka (20th-Fox)—Reissue. Roddy McDowall, Preston Foster, Rita Johnson. Here's another oldie that is very good for your Friday-Saturday change and it will stand up alone, too. The color, sound and story are good. Patrons enjoyed it and so did we. The receipts were nothing phenomenal as it had played all around here before we showed it. Boom it, you won't be sorry. Played Fri., Sat. Weather: Fair.—G. P. Jonckowski, Lyric Theatre, Wabasso, Minn. Rural and small town patronage.

On the Riviera (20th-Fox)—Danny Kaye, Gene Tierney, Corinne Calvet. My personal feeling is that it lacked a lot, but the small attendance enjoyed it and there were plenty of raves. It gave us a better than usual Monday night. However, below average for the week. They seemed to like it here. Played Sun., Mon. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town trade.

UNITED ARTISTS

He Ran All the Way (UA)—John Garfield, Shelley Winters, Wallace Ford. This film was banned in the Union of South Africa but we decided to play it. Cannot see why it was banned. Although the theme is tough and does not let up for one moment, the acting is excellent. However, movement is very limited. We did very well with this due to the fact that I played up the "banned" angle extensively. Nevertheless it is a good show for the big town houses. Small towns will find it too slow. Played Fri., Sat. Weather: Fine.—Dave S. Klein, Astra Theatre, Kitwe-Nkana, N. Rhodesia, Africa. Mining, business, government patronage.

Silent Conflict (UA)—William Boyd, Andy Clyde, Rand Brooks. A typical western saved by Bill Boyd as Hopalong Cassidy, which has appeal at the boxoffice to his fans. Would rate it fair. Played Fri., Sat. Weather: Clear and cool.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich. Family patronage.

Story of GI Joe, The (UA)—Freddie Steele, Wally Cassell, Jimmy Lloyd. We enjoyed very nice business on this on the opening day but the second night only did a third as much, which doesn't speak too well for the picture. Whether it was the weather or the picture I am not prepared to say. Played Wed. and Thurs. Weather: Bad.—Harland Rankin, Plaza Theatre, Tillbury, Ontario, Canada.

UNIVERSAL-INTERNATIONAL

Bend of the River (U-I)—James Stewart, Arthur Kennedy, Julia Adams. This is a fine show with Stewart doing a good job. We are playing it an extra day through Tuesday. It is a nice above-the-usual superwestern but not worth double our usual top which Universal asks. Please, Universal, don't let your recent successes go to your head and price your pictures too high for the small town or the trend might start the other way. Played Prevue Sun., Mon., Tues. Weather: Thundershowers.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural and small town patronage.

Flame of Araby (U-I)—Maureen O'Hara, Jeff Chandler, Maxwell Reed. Excellent color and splendid acting by Jeff Chandler and Maureen O'Hara. However, we have to double bill pictures like this one because our fans are getting tired of all these costume pictures. This was a good picture as far as I was concerned, but I have to please the customers and not myself. Wish that film exchanges would allow a small community a little more leeway in selecting pictures. Play it if costume pictures are your drawing cards, otherwise leave it alone.—Roger Cloet, Bay Theatre, Port Rowan, Ontario, Canada. Small town and rural patronage.

WARNER BROS.

Come Fill the Cup (WB)—James Cagney, Phyllis Thaxter, Raymond Massey. Here is another good picture that failed to do average midweek business for us. Played Tues., Wed. Weather: Cold, rain.—Orin J. Sears, Apache Theatre, Loving, N. M. Small town patronage.

Distant Drums (WB)—Gary Cooper, Mari Aldon, Richard Webb. A good adventure story thrill-packed from beginning to end. The Technicolor photography is excellent and the fact that it was filmed in the Everglades adds a good deal to the tense drama and thrills. This picture should do well wherever it is shown and especially well in Florida. Played Tues., Wed., Thurs. Weather: Cold and rain. —Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich. Family patronage.

Jim Thorpe—All-American (WB) — Burt Lancaster, Charles Bickford, Steve Cochran. We did not make much more than film rental on this. Those who came enjoyed it very much. We have found that Burt Lancaster is not very popular. Almost all his pictures that we have played did poorly at our boxoffice. The weather was good and there was no opposing competition. Played Sun., Mon.—G. E. Wessling, Reading Theatre, Reading, Mich. Rural and small town patronage.

Painting the Clouds With Sunshine (WB)—Dennis Morgan, Virginia Mayo, Lucille Norman. We liked this one here. The music, color, dancing and comedy were shuffled together in a generally pleasing picture. A couple of Virginia Mayo's costumes and dances raised some eyebrows but no objections. Played Sun., Mon., Tues. Weather: O.K.—R. G. Risch, Reno Theatre, Appleton, Minn. Small town and rural trade.

An interpretive analysis of lay and tradepress reviews. The plus and minus signs indicate degree of merit only; audience classification is not rated. Listings cover current reviews, brought up to date regularly. This department serves also as an ALPHABETICAL INDEX to feature releases. Numeral preceding title is Picture Guide Review page number. For listings by company, in the order of release, see Feature Chart.

REVIEW DIGEST

Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary # is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	A												
1348	Aaron Slick From Punkin Crick	(95)	Comedy	Para	2-23-52	−	±	±	+	+	±	±	6+5−
1365	About Face	(94)	Musical	WB	4-19-52	+	±	±	+	+	+		6+2−
1271	According to Mrs. Hoyle	(60)	Drama	Mono	6-23-51	±	±	±		±			4+4−
1300	Across the Wide Missouri	(81)	Sup-West.	MGM	9-22-51	+	±	±	±	+	+	+	7+3−
1301	Adventures of Captain Fabian	(100)	Drama.	Rep	9-29-51	−	−	±	−	−	−	+	2+6−
1332	African Queen, The	(104)	Drama	UA	1- 5-52	#	−	#	#	#	#	#	12+1−
	African Treasure	(70)	Drama	Mono								−	1−
1341	Aladdin and His Lamp	(66)	Drama	Mono	2- 9-52	+	±	+	+	+	±	−	6+3−
1275	Alice in Wonderland	(75)	Fantasy	RKO	7- 7-51	+	+	#	#	#	#	±	11+1−
1256	Along the Great Divide	(88)	West-Dr.	WB	5- 5-51	#	±	±	#	±	+	±	9+4−
1293	American in Paris, An	(115)	Musical.	MGM	9- 1-51	#	#	#	#	#	#	#	14+
1293	Angels in the Outfield	(102)	Drama	MGM	9- 1-51	+	#	#	#	#	+	#	12+
1310	Anne of the Indies	(81)	Drama	20th-Fox	10-20-51	#	#	+	#	+	±	±	10+2−
1331	Another Man's Poison	(89)	Drama	UA	1- 5-52	+	−	+	−	±	±	+	5+4−
1351	Anything Can Happen	(107)	Comedy	Para	3- 8-52	+	+	+	+	#	#	+	9+
	Apache Country	(62)	Western	Col							±		1+1−
1253	Apache Drums	(75)	Western	U-I	4-28-51	±	±	+	+	+	+	+	7+2−
1251	Appointment With Danger	(90)	Drama	Para	4-21-51	+	±	+	#	+	+	+	8+1−
1303	Arizona Manhunt	(60)	Western	Rep	9-29-51	±		+	±	±	±	±	6+5−
1353	As You Were	(57)	Comedy	LP	3-15-52	+	±			+			3+1−
1267	As Young as You Feel	(77)	Com.	20th-Fox	6- 9-51	±	+	±	+	+	#	±	8+3−
1364	Atomic City, The	(85)	Drama	Para	4-12-52	+	#	+	+	#	#	+	10+
1340	At Sword's Point	(81)	Drama	RKO	2- 2-52	±	+	+	+	+	+	±	7+2−
	B												
1300	Bannerline	(87)	Drama	MGM	9-22-51	±	+	±	+	+	+		6+2−
1313	Barefoot Mailman, The	(83)	Comedy	Col	11- 3-51	+	±	±	#	±	+	+	8+3−
1304	Basketball Fix, The	(70)	Drama	Realart	9-29-51	±	±	±	+	−	+		5+4−
1362	Battle at Apache Pass, The	(85)	Drama.	U-I	4- 5-52	+	+	+	#	#	+	±	9+1−
1299	Behave Yourself!	(81)	Comedy	RKO	9-22-51	#	+	+	#	#	+	+	10+
1347	Belle of New York, The	(82)	Musical.	MGM	2-23-52	+	±	±	+	±	+	±	7+4−
1362	Belles on Their Toes	(89)	Comedy.	20th-Fox	4- 5-52	#	#	#	#	#	#	+	13+
1338	Bend of the River	(91)	Drama	U-I	1-26-52	#	#	#	#	#	#	+	13+
1255	Best of the Badmen	(84)	Western	RKO	5- 5-51	+		±	#	+	±	+	7+2−
1258	Big Carnival, The	(112)	Drama	Para	5-12-51	+	#	+	#	−	±	+	8+2−
	(Reviewed as Ace in the Hole)												
1277	Big Gusher	(68)	Adv-Dr.	Col	7-14-51	+	±	±	±	+	±		6+4−
1317	Big Night, The	(75)	Drama	UA	11-10-51	+	−	−	−	−	±	+	3+5−
1342	Big Trees, The	(89)	Drama	WB	2- 9-52	±	±	±	+	±	+	+	7+4−
	Black Hills Ambush	(54)	Western	Rep									
	Blazing Bullets	(51)	Western	Mono									
1299	Blue Veil, The	(114)	Drama	RKO	9-22-51	#	#	+	#	#	#	+	12+
1279	Bonanza Town	(56)	Western	Col	7-21-51	+			±	±	±		4+3−
1330	Boots Malone	(103)	Drama	Col	12-22-51	+	+	+	+	+	+	+	7+
1370	Border Saddlemates	(67)	Western	Rep	5- 3-52	±		±		+			3+2−
1257	Brave Bulls, The	(108)	Drama	Col	5-12-51	#	±	#	#	±	+	#	11+2−
1317	Bride of the Gorilla	(68)	Drama	Realart	11-10-51	+	−	±		+	±	±	5+4−
1281	Bright Victory	(97)	Drama	U-I	7-28-51	#	#	+	#	#	#	#	13+
1365	Bronco Buster	(81)	Drama	U-I	4-19-52	+	±	+	+	+	+		6+1−
1322	Browning Version, The	(90)	Drama	U-I	11-24-51	#	±		+	+	#	+	8+1−
1219	Buckaroo Sheriff of Texas	(60)	Western	Rep	12-30-50	±		±	±	±	−		4+5−
1346	Buffalo Bill in Tomahawk Territory	(64)	Western	UA	2-16-52	+		±	−			±	3+3−
1342	Bugles in the Afternoon	(85)	Drama	WB	2- 9-52	+	±	+	#		+	+	7+1−
1255	Bullfighter and the Lady	(87)	Drama	Rep	5- 5-51	+	+	#	#	#	+	#	11+
1330	Bushwhackers, The	(73)	Western	Realart	12-22-51	+	±	±	−	±	±	±	6+6−
	C												
1320	Callaway Went Thataway	(81)	Comedy.	MGM	11-17-51	+	#	+	+	+	#	+	9+
1310	Calling Bulldog Drummond	(81)	Drama.	MGM	10-20-51	+	±	±	+	#	±		7+3−
1362	Captive City, The	(91)	Drama	UA	4- 5-52	#	+	#	#	#	+	+	11+
1340	Captive of Billy the Kid	(57)	Western.	Rep	2- 2-52	+		+		+	±	±	5+2−
1270	Capt. Horatio Hornblower	(117)	Act-Dr.	WB	6-16-51	#	+	#	#	#	#	+	12+
1366	Carbine Williams	(101)	Drama	MGM	4-19-52	+	+	±	#	#	#		9+1−
1370	Carson City	(89)	Western	WB	5- 3-52	#	±	+		#			6+1−
1280	Casa Manana	(73)	Musical	Mono	7-21-51	−	−	±		−	±		2+5−
1280	Cattle Drive	(77)	Western	U-I	7-21-51	+	+	+	+	+	#	+	8+
1251	Cavalry Scout	(78)	Western	Mono	4-21-51	+	±	+		+	+	±	6+2−
1314	Cave of Outlaws	(76)	Drama	U-I	11- 3-51	+	±	±	+	+	+		6+2−
1291	Chain of Circumstance	(68)	Drama	Col	8-25-51	±	±	±	±	±	±	−	6+7−
1326	Chicago Calling	(74)	Drama	UA	12- 8-51	±	−	±	±	−	+	±	5+6−
1267	China Corsair	(67)	Act-Dr.	Col	6- 9-51	±	±	±	±	±	±	±	7+7−
1315	Christmas Carol, A	(86)	Drama	UA	11- 3-51	±	#	−	+	−	#	+	7+3−
1330	Cimarron Kid, The	(84)	Drama	U-I	12-22-51	+	±	±	+		±	+	6+3−
	Clash by Night	(..)	Drama	RKO									
1307	Close to My Heart	(90)	Drama	WB	10-13-51	±	±	±	+	±	#	+	8+4−
1346	Cloudburst	(83)	Drama	UA	2-16-52	±	±	±	+	+	±		6+4−
1305	Clouded Yellow, The	(96)	Drama	Col	10- 6-51	+	±		+	+	+	+	6+1−
1346	Colorado Sundown	(67)	Western	Rep	2-16-52	−		±	±	±	±	±	5+6−
1300	Come Fill the Cup	(113)	Drama	WB	9-22-51	#	+	+	+	+	#	±	9+1−
1271	Comin' Round the Mountain	(77)	Comedy.	U-I	6-23-51	+	±	±	#	±	±	±	8+5−
1297	Corky of Gasoline Alley	(70)	Comedy	Col	9-15-51	+	±	±	±	+	±		6+4−
1333	Crazy Over Horses	(65)	Comedy	Mono	1-12-52	+	±	−		±		±	4+4−
1291	Criminal Lawyer	(74)	Drama	Col	8-25-51	+	±	±	+	±	±	±	7+5−
1286	Crosswinds	(93)	Drama	Para	8-11-51	#	±	±	±	#	+	±	11+3−
1294	Cyclone Fury	(54)	Western	Col	9- 1-51	±		=	=		±		4+5−
1204	Cyrano de Bergerac	(112)	Drama	UA	11-18-50	−	+	#	+	+	+	#	14−
	D												
1276	Dakota Kid, The	(60)	Western	Rep	7- 7-51	±	±	±	±	±	±	±	7+7−
1288	Darling, How Could You!	(96)	Comedy.	Para	8-18-51	±	−	−	+	±	±		5+3−
1292	David and Bathsheba	(123)	Drama.	20th-Fox	8-25-51	+	+	+	+	+	+	#	14+
1296	Day the Earth Stood Still	(92)	Dr.	20th-Fox	9- 8-51	+	+	+	+	+	+	+	11+
1355	Deadline—U.S.A.	(87)	Drama	20th-Fox	3-22-52	+	+	+		+	+	+	10+
1253	Dear Brat	(82)	Comedy	Para	4-28-51	+	±	±	±	±	±	±	7+6−
1328	Death of a Salesman	(113)	Drama	Col	12-15-51	+	+	+	+	+	+	#	13−
1329	Decision Before Dawn	(119)	Drama.	20th-Fox	12-22-51	+	+	+	+	+	+	+	11+
1357	Denver & Rio Grande, The	(89)	Drama.	Para	3-29-52	+	+	+	+	+	+		6+
1305	Desert Fox, The	(87)	Drama	20th-Fox	10- 6-51	+	+	±	±	+	+	+	9+1
1328	Desert of Lost Men	(54)	Western	Rep	12-15-51	+		±	±		+	+	4+4−
	Desert Passage	(..)	Western	RKO									
	Desert Pursuit	(71)	Drama	Mono								±	1+1−
1302	Detective Story	(103)	Drama	Para	9-29-51	+	+	+	+	+	#	+	13+
1296	Disc Jockey	(77)	Musical	Mono	9- 8-51	+	±	+	+	+	+	±	6+2−
1326	Distant Drums	(101)	Drama	WB	12- 8-51	−	+	+	+	+	+	±	9+1−
1207	Double Crossbones	(75)	Com-Mus	U-I	12- 2-50	+	−	±	±	+	+	+	6+3−
1319	Double Dynamite	(80)	Comedy	RKO	11-17-51	+	±	±	+	+	+	+	7+3−
1308	Drums in the Deep South	(87)	Drama.	RKO	10-13-51	±	±	±	+	+	−		7+3−
	E												
1312	Elephant Stampede	(71)	Drama	Mono	10-27-51	±	±	±		+		−	4+4−
1318	Elopement	(81)	Comedy	20th-Fox	11-10-51	+	±	±	+	+	±	+	7+3−
1361	Encore	(89)	Episode-Drama	Para	4- 5-52	#	−	+	−	+	#	+	9+
1262	Excuse My Dust	(82)	Mus-Com	MGM	5-26-51	+	+	+	+	+	+	+	10+
	F												
1258	Fabiola	(96)	Drama	UA	5-12-51	+	±		#	−	−	+	6+3−
1360	Fabulous Senorita, The	(80)	Drama	Rep	3-29-52	±		±	±	±	±		5+4−
1361	Faithful City, The	(85)	Drama	RKO	4- 5-52	#	+	+	+	+	+	#	9+
1315	Family Secret, The	(85)	Drama	Col	11- 3-51	±	−	±	±	−	−		4−5
1271	Father Takes the Air	(61)	Comedy	Mono	6-23-51	±	−	±		±	±		4+5−
1247	Fat Man, The	(77)	Mys-Dr.	U-I	4- 7-51	±	±	+	±	±	+	±	7+5−
1320	FBI Girl	(74)	Drama	LP	11-17-51	−	±	±	+	−			3+4
1372	Fighter, The	(78)	Drama	UA	5-10-52	+		±			+		3+2−
1255	Fighting Coast Guard	(86)	Drama	Rep	5- 5-51	+	±	±	+	+	±	±	8+3−
1329	Finders Keepers	(75)	Comedy	U-I	12-22-51		±	±	±	±			4+6
1253	First Legion, The	(86)	Drama	UA	4-28-51	+	±	+	#	+	+	+	8+1−
1337	First Time, The	(89)	Comedy	Col	1-26-52	+	+	±	+		±	±	6+3
1256	Five	(93)	Drama	Col	5- 5-51	+	+	+	+	+	+	+	8+
1343	Five Fingers	(108)	Drama	20th-Fox	2-16-52	+		+	±	−	−	−	9−
1323	Fixed Bayonets	(92)	Drama	20th-Fox	12- 1-51	+	±	+	+	+	±	+	8+1
1322	Flame of Araby	(77)	Drama	U-I	11-24-51	+	±	+	±	+	−	±	7+3
1329	Flaming Feather	(78)	Western	Para	12-22-51	#	±	±	+	+	+	±	8+3
1352	Flesh and Fury	(82)	Drama	U-I	3- 8-52	+	±	+	±	−	+	±	8+2
1317	Flight to Mars	(71)	Drama	Mono	11-10-51	+	±	±		+		±	5+3
1281	Flying Leathernecks	(102)	Drama	RKO	7-28-51	+	±	+	+	+	+	+	8+1
1244	Follow the Sun	(90)	Drama	20th-Fox	3-24-51	+	#	+	+	+	+	+	11+
1292	Force of Arms	(100)	Drama	WB	8-25-51	±	±	+	−	+	#	+	9+2−
1336	For Men Only	(93)	Drama	LP	1- 9-52	+	+	+	+	+	±	±	7+2
1314	Fort Defiance	(81)	Drama	UA	11- 3-51	#	+	±		#	+	+	8+1−
1298	Fort Dodge Stampede	(60)	Western	Rep	9-15-51	−		±	−	−			3+2−
1338	Fort Osage	(70)	Western	Mono	1-26-52	+	±	±		+		±	5+3−
1260	Fort Worth	(80)	Super-West.	WB	5-19-51	+	±	+	±	+	+	±	7+4−
1267	Four in a Jeep	(97)	Drama	UA	6- 9-51	#	−		+	±	±	#	9+1
1261	Francis Goes to the Races	(83)	Com.	U-I	5-26-51	+	+	−	+	+	+	+	12−
1270	Frogmen, The	(96)	Drama	20th-Fox	6-16-51	#	+	+	+	+	+	#	14−
1279	Fugitive Lady	(78)	Drama	Rep	7-21-51	−			±	+		±	3+4
	G												
1287	G.I. Jane	(62)	Comedy	LP	8-18-51	+	+	+					3+3
1332	Girl in Every Port, A	(86)	Comedy	RKO	1- 5-52	+	+	+	+	+	+	+	7+5
1356	Girl in White, The	(92)	Drama	MGM	3-22-52	+		+	+	+			5+2
1328	Girl on the Bridge, The	(77)	Drama	20th-Fox	12-15-51	+	+		+	+		+	6+3
1372	Gobs and Gals	(86)	Comedy	Rep	5-10-52	+	+		+				4+3
1246	Go for Broke!	(93)	War-Dr.	MGM	3-31-51	+	+	+	+	+	+	+	12−
	Gold Fever	(63)	Drama	Mono									
1314	Golden Girl	(108)	Mus-Drama	20th-Fox	11- 3-51	#	+	+	+	+	+	+	9+2
1300	Golden Horde, The	(76)	Drama	U-I	9-22-51	+		+		+			5+1
1308	Gold Raiders	(56)	Drama	UA	10-13-51	±		+					2+2
1249	Goodbye, My Fancy	(107)	Comedy	WB	4-14-51	+	+	+	+	+	+	+	8+2
1334	Greatest Show on Earth, The	(151)	Drama	Para	1-12-52	#	+	+	+	+	+	+	14+
1337	Great Adventure, The	(75)	Drama	LP	1-26-52	−							1+0
1341	Green Glove, The	(86)	Drama	UA	2- 9-52	+	+	+			+		7+3
	Gunman, The	(52)	Western	Mono									
1261	Guy Who Came Back, The	(91)	Dr.	20th-Fox	5-26-51	+	+	+	+	+	+	+	8+3
	H												
1249	Half Angel	(80)	Drama	20th-Fox	4-14-51	+	+	+			+		6+3
1366	Half Breed, The	(81)	Drama	RKO	4-19-52	+	+	+	+	+			5+2
1269	Happy Go Lovely	(85)	Musical	RKO	6-16-51	+	+	#	+	#	±	±	9+2
1265	Hard, Fast and Beautiful	(78)	Drama.	RKO	6- 2-51	+	±	#	#	#	+	±	10+2−

REVIEW DIGEST

ǂ Very Good; + Good; = Fair; — Poor; ≡ Very Poor. In the summary ǂ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1303	Havana Rose (77)		Drama	Rep	9-29-51	—	—	—	±	—	—		1+6–
1312	Harlem Globetrotters, The (80)		Drama	Col	10-27-51	+	+	+	ǂ	+	+		7+
1337	Harem Girl (70)		Comedy	Col	1-26-52	+	±	±	+	—	ǂ	±	7+4–
1343	Hawk of Wild River, The (59)		Western	Col	2-16-52	+		±	+	+	±		5+2–
1267	He Ran All the Way (77)		Drama	UA	6- 9-51	+	+	ǂ	ǂ	+	+	ǂ	10+
	Here Come the Marines (66)		Comedy	Mono									
1336	Here Come the Nelsons (73)		Comedy	U-I	1-19-52	+	±	+	—	+	+	±	6+3–
1276	Here Comes the Groom (114)		Rom-Com	Para	7- 7-51	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	+	13+
1256	Her First Romance (73)		Comedy	Col	5- 5-51	+	±	±	±	±	±		6+5–
1299	Highly Dangerous (81)		Drama	LP	9-22-51	+	±	±		+		±	5+3–
1292	Highwayman, The (82)		Drama	Mono	8-25-51	+	+	±	ǂ	+	ǂ	±	9+2–
1372	High Noon (85)		Western	UA	5-10-52	ǂ	+			ǂ			5+
1297	Hills of Utah (70)		Western	Col	9-15-51	+		±	+	—	±		4+3–
1280	His Kind of Woman (120)		Drama	RKO	7-21-51	+	±	+	ǂ	ǂ	±	ǂ	10+2–
1354	Hold That Line (64)		Comedy	Mono	3-15-52	+	±	±		+		±	5+3–
1259	Hollywood Story (77)		Mys-Dr	U-I	5-19-51	+	±	+	+	+	±	+	7+2–
1259	Home Town Story (61)		Drama	MGM	5-19-51	±	—	±	—	±	+		4+5–
1320	Honeychile (69)		Comedy	Rep	11-17-51	+	±	+	+	+	+		6+1–
1319	Hong Kong (91)		Drama	Para	11-17-51	+	±	+	+	+	+	±	7+2–
1349	Hoodlum Empire (98)		Drama	Rep	3- 1-52	+	+	+	±	+	+		6+1–
1270	Hoodlum, The (61)		Drama	UA	6-16-51	+	—	±	±	+	+	±	6+4–
1311	Hot Lead (61)		Western	RKO	10-27-51	±		±	±	+	±		5+4–
1301	Hotel Sahara (87)		Comedy	UA	9-29-51	+	+	+	+	—	+	±	6+2–
	Hour of 13 (..)		Drama	MGM									
1239	House on Telegraph Hill (93)		Drama	20th-Fox	3-17-51	+	±	±	±	+	±	+	7+4–
1277	Hurricane Island (72)		Drama	Col	7-14-51	±	—	—	+	—	±	±	4+6–
	I												
1313	I Want You (102)		Drama	RKO	11- 3-51	ǂ	±	+	+	ǂ	ǂ	+	10+1–
1252	I Was a Communist for the FBI												
	(84)		Drama	WB	4-21-51	+	+	ǂ	ǂ	ǂ	+	ǂ	11+
1328	I'll Never Forget You (90)		Drama	20th-Fox	12-15-51	+	±	—	+	ǂ	+	+	7+2–
1327	I'll See You in My Dreams (110)		Musical	WB	12-15-51	ǂ	ǂ	+	+	ǂ	+	+	10+
1261	In Old Amarillo (67)		Western	Rep	5-26-51	+		±	+	±	±	±	6+4–
1331	Indian Uprising (70)		Drama	Col	1- 5-52	+	±	±	+	+	+		6+2–
1260	Inside the Walls of Folsom Prison												
	(87)		Drama	WB	5-19-51	±	±	+	+	+	±	±	7+4–
1338	Invitation (85)		Drama	MGM	1-26-52	+	+	±	+	ǂ	+	+	8+1–
1276	Iron Man (82)		Drama	U-I	7- 7-51	ǂ	+	±	+	+	+	+	8+1–
	Island of Desire (103)		Drama	UA				±		+			2+1–
1323	It's a Big Country (89)		Drama	MGM	12- 1-51	+	+	±	ǂ	—	+	±	7+3–
	J												
1363	Jack and the Beanstalk (78)		Comedy	WB	4-12-52	+	—	±	±	ǂ	±	±	7+5–
1334	Japanese War Bride (91)		Drama	20th-Fox	1-12-52	±	±	+	+	±	±	±	7+5–
1360	Jet Job (63)		Drama	Mono	3-29-52	±	±	—		±		±	4+5–
1269	Jim Thorpe—All American (105)		Drama	WB	6-16-51	ǂ	ǂ	ǂ	ǂ	ǂ	ǂ	+	13+
1298	Joe Palooka in Triple Cross (60)		Drama	Mono	9-15-51	+	±	±		+		—	4+3–
1294	Journey Into Light (88)		Drama	20th-Fox	9- 1-51	—	±	±	ǂ	—	±	±	6+6–
	Jungle, The (..)		Drama	LP									
1258	Jungle Headhunters (65)		Travel	RKO	5-12-51	+	±	+	ǂ	+	+	+	8+1–
1354	Jungle Jim in the Forbidden Land												
	(65)		Drama	Col	3-15-52	±	±	±	±	±	±	—	6+7–
1307	Jungle Manhunt (66)		Drama	Col	10-13-51	+	—	±	±	±	±		5+5–
1336	Just This Once (91)		Comedy	MGM	1-19-52	+	+	+	±	+	ǂ	±	8+2–
	K												
	Kangaroo (..)		Drama	20th-Fox									
	Kansas Territory (64)		Western	Mono									
1250	Katie Did It (81)		Comedy	U-I	4-14-51	±	±	±	+	+	±		6+4–
	Kentucky Jubilee (58)		Comedy	LP			—	±		+			2+2–
1310	Kid From Amarillo, The (56)		Western	Col	10-20-51	+		—	+	+	±		4+2–
1368	Kid Monk Baroni (80)		Drama	Realart	4-26-52	+	±	±	+	±			5+3–
1272	Kind Lady (78)		Drama	MGM	6-23-51	+	+	ǂ	ǂ	+	+	+	9+
1222	Korea Patrol (57)		Drama	UA	1-13-51	—	—	±	—	—			1+5–
	L												
1285	Lady and the Bandit, The (79)		Drama	Col	8-11-51	+	±	±	+	+	±		6+3–
1302	Lady From Texas (78)		Drama	U-I	9-29-51	+	±	+	±	+	±		6+3–
	Lady in the Iron Mask (..)		Drama	20th-Fox									
1309	Lady Pays Off, The (80)		Drama	U-I	10-20-51	+	±	±	+	+	±	±	7+4–
1347	Lady Possessed, A (87)		Drama	Rep	2-23-52	±	±	—	—	+		±	4+5–
1326	Lady Says No, The (82)		Comedy	UA	12- 8-51	+	—	—	+	—	—	±	3+5–
1366	Laramie Mountains (53)		Western	Col	4-19-52	+		±	+	+	±		5+2–
1353	Last Musketeer, The (67)		Western	Rep	3-15-52	+		+	+	±			4+1–
1250	Last Outpost, The (89)		Drama	Para	4-14-51	+	±	±	ǂ	±	+	+	8+3–
1332	Las Vegas Story, The (88)		Drama	RKO	1- 5-52	+	+	±	ǂ	+	±	±	8+3–
1312	Lavender Hill Mob, The (82)		Comedy	U-I	10-27-51	ǂ	+	ǂ	ǂ	ǂ	ǂ	+	11+
1278	Law and the Lady (104)		Comedy	MGM	7-14-51	±	+	±	+	—	+	±	6+4–
	Lawless Cowboys (58)		Western	Mono				±				±	2+2–
1360	Leadville Gunslinger (54)		Western	Rep	3-29-52	+		±	+	+			4+1–
	Leave It to the Marines (66)		Comedy	LP				—				±	1+2–
1286	Let's Go Navy (68)		Comedy	Mono	8-11-51	+	+	+	±	+	±	±	7+3–
1312	Let's Make It Legal (77)		Comedy	20th-Fox	10-27-51	+	+	±	±	+	+	+	7+2–
1230	Lightning Strikes Twice (91)		Drama	WB	2-10-51	±	±	+	+	+	+	±	7+3–
1316	Light Touch, The (107)		Drama	MGM	11- 3-51	±	±	+	+	—	±	+	6+4–
1290	Lilli Marlene (73)		Drama	RKO	8-18-51	±	≡	±	—	—	—	—	2+8–
1356	Lion and the Horse, The (83)		Drama	WB	3-22-52	+	+	+	+	+	+		6+
1265	Little Big Horn (85)		Western	LP	6- 2-51	+	±	+	+	ǂ		±	7+2–
1283	Little Egypt (82)		Comedy	U-I	8- 4-51	+	+	±	±	+	±	±	7+3–
1369	Loan Shark (79)		Drama	LP	5- 3-52	+	±	±		+			4+2–
1330	Lone Star (94)		Western	MGM	12-22-51	ǂ	+	+	ǂ	+	+	+	9+
1307	Longhorn, The (70)		Western	Mono	10-13-51	+	±	ǂ		+		—	4+3–
1267	Lorna Doone (84)		Rom-Com	Col	5-26-51	+	±	±	+	ǂ	+	+	8+2–
1281	Lost Continent, The (66)		Adv.Dr	LP	7-28-51	+	±	±		+			4+2–
1342	Love Is Better Than Ever (81)		Comedy	MGM	2- 9-52	—	±	±	+	—	+	±	5+5–
1307	Love Nest (84)		Comedy	20th-Fox	10-13-51	+	±	±	±	+	±		6+4–
	Lydia Bailey (..)		Drama	20th-Fox									
	M												
1359	Ma and Pa Kettle at the Fair (78)		Com	U-I	3-29-52	±	±	±	+	+	+		6+3–
1243	Ma and Pa Kettle Back on the Farm												
	(80)		Comedy	U-I	3-24-51	+	+	+	ǂ	+	±	±	8+2–
1358	Macao (81)		Drama	RKO	3-29-52	+		±	—	+	±	±	5+4–
1301	Magic Carpet, The (84)		Comedy	Col	9-29-51	+	±	±	±	=	±		5+6–
1291	Magic Face, The (89)		Drama	Col	8-25-51	ǂ	±	±	+	+	±	+	8+3–
	Man Bait (78)		Drama	LP			±	±		±			3+3–
1243	Man From Planet X (70)		Fantasy	UA	3-24-51	±	+	+	±	+		—	5+3–
	Man From the Black Hills (58)		Western	Mono								±	1+1–
1325	Man in the Saddle (87)		Drama	Col	12- 8-51	+	+	+	+	+	+		6+
1364	Man in the White Suit, The												
	(85)		Comedy	U-I	4-12-52	+	ǂ	ǂ	+		ǂ	+	9+
1305	Man With a Cloak (81)		Drama	MGM	10- 6-51	+	±	±	+	±	±	+	7+5–
1266	Man With My Face, The (75)		Mys-Dr	UA	6- 2-51	+	±	±	+		+	+	6+2–
1362	Mara Maru (98)		Drama	WB	4- 5-52	—	±	±	+	±	±	±	6+6–
1283	Mark of the Renegade (81)		Drama	U-I	8- 4-51	+	±	±	+	+	±	—	6+4–
1354	Marrying Kind, The (93)		Drama	Col	3-15-52	+	+	+	ǂ	ǂ	+	+	9+
1273	Mask of the Avenger (83)		Drama	Col	6-30-51	+	±	+	+	+	+	+	7+1–
1368	Maytime in Mayfair (94)		Comedy	Realart	4-26-52	+	—					±	2+2–
1336	Meet Danny Wilson (88)		Drama	U-I	1-19-52	+	±	+	+	+	±	±	7+3–
1285	Meet Me After the Show (86)		Mus	20th-Fox	8-11-51	ǂ	ǂ	ǂ	ǂ	ǂ	+	+	12+
1283	Millionaire for Christy, A (90)		Com	20th-Fox	8- 4-51	+	+	+	+	+	+	±	7+1–
1268	Million Dollar Pursuit (60)		Drama	Rep	6- 9-51	±	±	±	±	±	±		6+6–
1287	Mister Drake's Duck (76)		Comedy	UA	8-18-51	±	±	ǂ	+	+	+	+	8+2–
1295	Mob, The (87)		Drama	Col	9- 8-51	+	ǂ	+	ǂ	+	±	+	9+1–
1321	Model and the Marriage Broker, The												
	(105)		Comedy	20th-Fox	11-24-51	+	+	±	ǂ	+	+	+	8+1–
1371	Models, Inc. (83)		Drama	Mutual	5-10-52	+		—					1+1–
	Montana Desperado (51)		Western	Mono				+			±	±	3+2–
1282	Mr. Belvedere Rings the Bell												
	(88)		Comedy	20th-Fox	7-28-51	+	ǂ	ǂ	ǂ	ǂ	+	ǂ	12+
1262	Mr. Imperium (87)		Mus-Dr	MGM	5-26-51	±	±	±	±	±	±	±	7+7–
1301	Mr. Peek-a-Boo (74)		Comedy	UA	9-29-51	+	+	+	+	+	+	+	7+
1306	My Favorite Spy (93)		Comedy	Para	10- 6-51	+	+	+	ǂ	ǂ	+		8+
1352	My Six Convicts (104)		Drama	Col	5- 8-52	+	ǂ	ǂ	+	ǂ	+	ǂ	11+
1355	My Son John (122)		Drama	Para	3-22-52	+		±	ǂ	+	ǂ	+	8+1–
1350	Mutiny (76)		Drama	UA	3- 1-52	+	±	±		+	+	±	6+3–
	N												
1364	Narrow Margin, The (71)		Drama	RKO	4-12-52	+	±	±	+	+	+	+	7+2–
1341	Navajo (70)		Documentary	LP	2- 9-52	+		+			ǂ		4+
	Nevada Badmen (58)		Western	Mono							+	—	1+1–
1277	Never Trust a Gambler (79)		Drama	Col	7-14-51	±	±	±	±	—	±	±	6+7–
1257	New Mexico (74)		Drama	UA	5-12-51	±	±	±	+	ǂ	ǂ	±	9+4–
1262	Night Into Morning (86)		Drama	MGM	5-26-51	ǂ	±	+	ǂ	+	±	+	10+1–
1242	Night Riders of Montana (60)		Western	Rep	3-17-51	+		±	+	+		±	5+2–
1359	Night Stage to Galveston (62)		Western	Col	3-29-52	±		—		±	±		3+4–
1282	No Highway in the Sky (98)		Drama	20th-Fox	7-28-51	+	ǂ	ǂ	+	+	ǂ	+	10+
1371	No Room for the Groom (82)		Comedy	U-I	5-10-52	+		±		±			3+2–
1268	No Questions Asked (81)		Drama	MGM	6- 9-51	+	+	±	+	+	±	±	7+3–
1344	Northwest Territory (61)		Drama	Mono	2-16-52	+		±		+		±	4+2–
	O												
1296	Obsessed (77)		Drama	UA	9- 8-51	±	—	±	—	±	±	±	5+7–
1221	Odette (105)		Drama	UA	1-13-51	ǂ	+	+	ǂ	ǂ	+	ǂ	11+
1350	Okinawa (67)		Drama	Col	3- 1-52	+	±	—	±	±	—	±	5+6–
1363	Oklahoma Annie (90)		Comedy	Rep	4-12-52	+	±	±	+	±	±		6+4–
	Oklahoma Justice (56)		Western	Mono									
1333	Old West, The (61)		Western	Col	1-12-52	+		±	+	±	±		5+3–
1254	Oliver Twist (105)		Drama	UA	4-28-51	+	ǂ	ǂ	ǂ	+	+	ǂ	11+
1324	On Dangerous Ground (82)		Drama	RKO	12- 1-51	ǂ	±	—	±	+	±	±	7+5–
1275	On Moonlight Bay (95)		Musical	WB	7- 7-51	ǂ	ǂ	ǂ	+	ǂ	ǂ	+	12+
1286	On the Loose (74)		Drama	RKO	8-11-51	+	—	±	+	+	+		5+2–
1254	On the Riviera (89)		Mus-Com	20th-Fox	4-28-51	+	ǂ	ǂ	+	ǂ	ǂ	+	11+
1352	One Big Affair (80)		Drama	UA	3- 8-52	—	—	—		±	±		2+5–
1237	Only the Valiant (105)		Hist-West	WB	3-10-51	ǂ	±	ǂ	ǂ	ǂ	+	+	11+1–
1325	Overland Telegraph (60)		Western	RKO	12- 8-51	+		±	+	+			4+1–
1371	Outcasts of Poker Flat (80)		Drama	20th-Fox	5-10-52	+		±					2+1–
1366	Outlaw Women (75)		Drama	LP	4-19-52	+	±	±	±	±		±	6+5–
	P												
1358	Pace That Thrills, The (63)		Drama	RKO	3-29-52	±	±	±	±	±	±		6+6–
1243	Painted Hills, The (68)		Drama	MGM	3-24-51	±	±	+	+	—	±		5+4–
1296	Painting the Clouds With Sunshine												
	(87)		Musical	WB	9- 8-51	ǂ	±	+	+	ǂ	+	±	9+2–
1335	Pals of the Golden West (68)		Western	Rep	1-19-52	+		±		+	±	±	5+3–
1308	Pandora and the Flying Dutchman												
	(123)		Drama	MGM	10-13-51	±	±	±	+	+	±	+	7+4–
1293	Pardon My French (81)		Comedy	UA	9- 1-51	—	—	±	±	+	±	±	5+6–
1261	Passage West (80)		Western	Para	4-26-51	+	+	+	+	ǂ	±	±	8+2–
1323	Pecos River (55)		Western	Col	12- 1-51	+		±	+	±	±		5+3–
1274	Peking Express (85)		Drama	Para	6-30-51	±	±	+	ǂ	+	±	±	8+4–
1291	People Against O'Hara (103)		Drama	MGM	8-25-51	ǂ	+	±	ǂ	±	ǂ	+	10+2–

++ Very Good; + Good; ± Fair; − Poor; = Very Poor. In the summary + is rated as 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1287	People Will Talk (110)		Comedy	20th-Fox	8-18-51	+	++	++	++	++	++	+	12+
1334	Phone Call From a Stranger (96)		Drama	20th-Fox	1-12-52	+	+	+	+	++	++	+	9+
1279	Pickup (78)		Drama	Col	7-21-51	+	±	±	+	±	+	+	7+3−
1288	Pistol Harvest (60)		Western	RKO	8-18-51	+		+	±		+		4+1−
1282	Place in the Sun, A (122)		Drama	Para	7-28-51	++	+	++	++	++	++	++	13+
1289	Pool of London (86)		Drama	U-I	8-18-51	±	±	+	±	+	+	+	7+3−
1350	Pride of St. Louis, The (93)		Comedy	20th-Fox	3- 1-52	+	+	+		++	++	+	8+
1266	Prince Who Was a Thief (88)		Drama	U-I	6- 2-51	+	+	+	+	++	±	+	8+1−
1256	Prowler, The (92)		Drama	UA	5- 5-51	+	±	±	+	±	±	++	8+5−
1318	Purple Heart Diary (73)		Drama	Col	11-10-51	+	±	±	+	+	±		6+3−
	Q												
1244	Queen for a Day (107)		Drama	UA	3-24-51	+	±	+	++	±	++	+	9+2−
1320	Quo Vadis (172)		Drama	MGM	11-17-51	++	++	++	++	++	++	+	13+
	R												
1309	Racket, The (90)		Drama	RKO	10-20-51	+	±	+	±	+	+	±	7+3−
1309	Raging Tide, The (92)		Drama	U-I	10-20-51	−	±	±	+	+	++		6+3−
1344	Rancho Notorious (89)		Drama	RKO	2-16-52	+	+	+	++	+	+		7+
1353	Rasho-Mon (87)		Drama	RKO	3-15-52	+			+	+	++	+	6+
1235	Raton Pass (84)		Western	WB	3- 3-51	±	±	±	++	±	±	+	8+5−
1238	Rawhide (86)		West-Dr	20th-Fox	3-10-51	++	+	+	++	++	+	+	10+
1288	Red Badge of Courage (69)		Drama	MGM	8-18-51	+	±	+	++	−	++	+	8+2−
1369	Red Ball Express (84)		Drama	U-I	5- 3-52	+	+	+	+	++	±		7+1−
1319	Red Mountain (84)		Western	Para	11-17-51	±	±	±	++	++	+	+	9+3−
	Red Planet Mars (87)		Drama	UA									
1337	Red Skies of Montana (99)		Drama	20th-Fox	1-26-52	++	++	+	++	++	++	+	12+
1343	Retreat, Hell! (95)		Drama	WB	2-16-52	+	±	++	+	++	++	+	10+1−
1343	Return of the Texan (88)		Western	20th-Fox	2-16-52	+		+	+	+	+	+	6+
1302	Reunion in Reno (80)		Drama	U-I	9-29-51	+	±	±	+	+	±		6+3−
1284	Rhubarb (94)		Comedy	Para	8- 4-51	++	+	±	++	+	++	++	11+1−
1276	Rich, Young and Pretty (95)		Musical	MGM	7- 7-51	+	+	+	+	++	++	+	9+
1299	River, The (99)		Drama	UA	9-22-51	+	±	++	++	++	++	++	12+1−
1348	Road Agent (60)		Western	RKO	2-23-52	+		±	+	+	±		5+2−
1284	Roadblock (73)		Drama	RKO	8- 4-51	+	±	±	−	+	−		4+4−
	Roaring City (57)		Drama	LP								±	1+1−
1284	Rodeo King and the Senorita (67)		West..	Rep	8- 4-51	±		+	+	±	+		5+2−
1351	Rodeo (70)		Western	Mono	3- 8-52	+	±	+		+		±	5+2−
1333	Room for One More (95)		Comedy	WB	1-12-52	++	++	++	++	++	++	+	13+
1357	Rose of Cimarron (72)		Drama	20th-Fox	3-29-52	+	±	+		+	±		5+2−
1339	Royal Journey (50)		Documentary	UA	2- 2-52	+		+	++		++		6+
	S												
1324	Sailor Beware (106)		Comedy	Para	12- 1-51	+	++	++	++	++	+	+	11+
1275	St. Benny, the Dip (80)		Comedy	UA	7- 7-51	±	+	+	±		+	±	6+4−
1363	San Francisco Story, The (80)		Drama	WB	4-12-52	−	±	+	+	+	±		5+3−
1295	Saturday's Hero (111)		Drama	Col	9- 8-51	+	++	+	+	+	++	+	9+
1278	Savage Drums (70)		Adv-Dr	LP	7-14-51	±	−	±		±		±	4+5−
1339	Scandal Sheet (82)		Drama	Col	2- 2-52	+	±	±	±	+	+	+	7+3−
	Scaramouche (..)		Drama	MGM									
1302	Sea Hornet (84)		Drama	Rep	9-29-51	±	±	±	+	±	±		6+5−
1258	Sealed Cargo (90)		Mys-Dr	RKO	5-12-51	+	±	+	++	+	+	+	8+1−
1274	Secret of Convict Lake, The (83)		Dr.	10th-Fox	6-30-51	+	±	+	++	+	+	+	8+1−
1274	Secrets of Monte Carlo (60)		Drama	Rep	6-30-51	−	±	±	±	±		±	5+6−
1327	Sellout, The (83)		Drama	MGM	12-15-51	±	+	±	+	+	+		6+2−
1327	Shadow in the Sky (78)		Drama	MGM	12-15-51	±	±	±	+	±	+		6+4−
1268	Show Boat (108)		Musical	MGM	6- 9-51	++	++	++	++	++	++	++	14+
1272	Silver Canyon (70)		Western	Col	6-23-51	+		±	±	+	±		5+3−
1306	Silver City (90)		Drama	Para	10- 6-51	+	±	±	+	+	+		6+2−
1356	Singin' in the Rain (103)		Musical	MGM	3-22-52	++	++	++	++	++	++	+	13+
1273	Sirocco (98)		Drama	Col	6-30-51	+	±	±	±	+	±	+	7+4−
1264	Skipalong Rosenbloom (72)		Comedy	UA	5-26-51	+	±	±	±				4+3−
1363	Skirts Ahoy! (109)		Musical	MGM	4-12-52	±	++	+	+	±	+		7+2−
1367	Sky High (60)		Comedy	LP	4-26-52	±		−		±			2+3−
1311	Slaughter Trail (78)		Drama	RKO	10-27-51	±	+	−	+	−	+		4+3−
1339	Smoky Canyon (55)		Western	Col	2- 2-52	+		±	+	+	+		5+1−
1259	Smuggler's Gold (64)		Adv-Dr	Col	5-19-51	+	±	±	±	+	±	±	7+5−
1252	Smuggler's Island (75)		Drama	U-I	4-21-51	+	±	±	±	+	±	±	7+5−
1263	Snake River Desperadoes (54)		Western	Col	5-26-51	±		±	±	+	±		5+4−
1355	Sniper, The (87)		Drama	Col	3-22-52	+	±	+	+	++	++		8+1−
1340	Something to Live For (90)		Drama	Para	2- 2-52	++	±	+	+		+	±	7+2−
1315	Son of Dr. Jekyll, The (76)		Drama	Col	11- 3-51	+	±	±	±	+	±		6+4−
1364	Sound Off (85)		Comedy	Col	4-12-52	++	+	+	+	+	+	±	8+1−
1316	South of Caliente (67)		Western	Rep	11- 3-51	+		−	+	+	±	±	5+3−
	Stagecoach Driver (52)		Western	Mono							±	±	2+2−
	Stage to Blue River (55)		Western	Mono				±				±	2+2−
1313	Starlift (103)		Musical	WB	11- 3-51	+	+	+	+	+	±		6+1−
1344	Steel Fist (73)		Drama	Mono	2-16-52	+	±	±		+		±	5+3−
1352	Steel Town (84)		Drama	U-I	3- 8-52	±	+	±	+	+	±	+	7+3−
	Stolen Face (71)		Drama	LP									
	Stormbound (CO)		Drama	Rep				−				±	1+2−
1331	Storm Over Tibet (87)		Drama	Col	1- 5-52	+	±	+	+	±	+		6+2−
1356	Story of Robin Hood, The (83)		Drama	RKO	3-22-52	++		++	++	++	++		10+
1314	Strange Door, The (80)		Drama	U-I	11- 3-51	±	±	±	±	±	±	±	7+7−
1368	Strange World (80)		Drama	UA	4-26-52	±	±	±	±	−	±		5+6−
1269	Strangers on a Train (101)		Drama	WB	6-16-51	++	+	++	++	++	++	++	13+
1321	Street Bandits (54)		Drama	Rep	11-24-51	−	−	±	+	±		−	3+5−
1270	Streetcar Named Desire, A (122)		Drama	WB	6-16-51	++	+	++	++	++	++	+	12+
1273	Strictly Dishonorable (94)		Drama	MGM	6-30-51	+	+	+	+	+	+	+	7+
1286	Strip, The (85)		Drama	MGM	8-11-51	+	±	±	++	±	+		7+3−
	Stronghold (73)		Drama	LP				−	±			±	2+3−
1294	Submarine Command (87)		Drama	Para	9- 1-51	±	±	±	+	+	±	+	7+2−
1295	Sunny Side of the Street (71)		Musical	Col	9- 8-51	±	±	±	+	+	±		5+3−
	Superman and the Mole Men (58)		Drama	LP				±				±	2+2−
	T												
1269	Take Care of My Little Girl (93)		Mus.	20-Fox	6-16-51	−	±	+	++	±	+	+	7+2−
1348	Tale of Five Women, A (86)		Drama	UA	2-23-52	+	±		±	+	±		5+2−
	Tales of Robin Hood (59)		Drama	LP				±				±	2+2−
1349	Talk About a Stranger (65)		Drama	MGM	3- 1-52	±	±	−	±	−	±		4+6−
1284	Tall Target, The (78)		Drama	MGM	8- 4-51	+	+	±	+	+	++	+	8+1−
1318	Tanks Are Coming, The (90)		Drama	WB	11-10-51	+	±	+	±	+	+	±	7+3−
1358	Target (61)		Western	RKO	3-29-52	+		+	+	−	±		4+2−
1358	Tarzan's Savage Fury (81)		Drama	RKO	3-29-52	+		−	+	+	±		4+2−
1329	Tembo (80)		Documentary	RKO	12-22-51	+	±	±	±	+	+		6+3−
1313	Ten Tall Men (95)		Drama	Col	12- 3-51	+	±	+	++	++	+	+	9+1−
1236	Teresa (105)		Drama	MGM	3- 3-51	±	±	±	++	±	++	+	9+4−
1298	Texas Carnival (77)		Musical	MGM	9-15-51	+	+	++	+	+	++	±	9+1−
	Texas City (54)		Drama	Mono				−				±	1+2−
	Texas Lawmen (54)		Western	Mono				±				±	2+2−
1266	Texas Rangers, The (74)		Western	Col	6- 2-51	+	±	+	+	+	±	±	7+3−
1268	That's My Boy (98)		Comedy	Para	6- 9-51	+	++	++	++	++	+	+	11+
1357	Thief of Damascus (78)		Drama	Col	3-29-52	+	±	±	+	+	±	±	7+4−
1293	This Is Korea (50)		Documentary	Rep	9- 1-51	++	+	+	++	++			8+
1339	This Woman Is Dangerous (97)		Drama	WB	1- 2-52	++	±	++	+	++	±		9+2−
	Three for Bedroom C (..)		Comedy	WB									
1272	Three Steps North (85)		Drama	UA	6-23-51	+	±	±	+	+	±	±	7+4−
1285	Thunder on the Hill (84)		Drama	U-I	8-11-51	+	±	±	+	+	+	+	7+2−
1255	Tokyo File 212 (84)		Drama	RKO	5- 5-51	±	±	±	−	±	+	±	6+6−
1311	Tom Brown's School Days (93)		Drama	UA	10-27-51	+	++	+	+	++	+	+	9+
1288	Tomorrow Is Another Day (90)		Drama	WB	8-18-51	+	+	±	+	+	+	+	7+1−
1311	Too Young to Kiss (91)		Comedy	MGM	10-27-51	+	+	±	+	++	++	+	9+1−
1340	Trail Guide (60)		Western	RKO	2- 2-52	+		±	±	+	+		5+2−
1344	Treasure of Lost Canyon, The (81)		Drama	U-I	2-16-52	++		±	+	+	+		6+2−
1209	Try and Get Me (92)		Drama	JA	12- 9-50	+	++	+	++	+	+	±	9+1−
	(Reviewed as Sound of Fury)												
1304	Two-Dollar Better (72)		Drama	Realart	9-29-51	+	±	±	+	+	+	±	7+3−
1274	Two Gals and a Guy (70)		Comedy	UA	6-30-51	±	−	±	±	=		±	4+7−
1273	Two of a Kind (75)		Drama	Col	6-30-51	+	±	±	±	+	±	±	7+5−
1309	Two Tickets to Broadway (106)		Musical	RKO	10-20-51	+	+	+	++	++	+	±	9+1−
	U												
1310	Unknown Man, The (88)		Drama	MGM	10-20-51	+	±	−	±	±	+	+	6+4−
1315	Unknown World (63)		Drama	LP	11- 3-51	−	±	±		−			2+4−
1236	Up Front (92)		War Drama	U-I	3- 3-51	+	+	++	+	+	+	++	9+
1316	Utah Wagon Train (67)		Western	Rep	11- 3-51	+		±	±	+	+	±	6+3−
	V												
1318	Valley of Fire (63)		Western	Col	11-10-51	+		+	+	±	±		5+2−
1355	Valley of the Eagles (83)		Drama	LP	3-22-52	++			+	++	+	+	7+
	Vanishing Outpost (..)		Western	Realart				±				±	2+2−
	Varieties on Parade (60)		Musical	LP					±				1+1−
1342	Viva Zapata! (110)		Drama	20th-Fox	2- 9-52	++	++	+	++	++	++	+	12+
	W												
1350	Waco (68)		Western	Mono	3- 1-52	+	+	±		+		±	5+2−
	Wagons West (70)		Western	Mono									
1370	Walk East on Beacon (98)		Drama	Col	5- 3-52	++	+	±	+	−	+		6+2−
1369	Wall of Death (82)		Drama	Realart	5- 3-52	±							1+1−
	Wanted: Dead or Alive (58)		Western	Mono								±	1+1−
1265	Warpath (95)		Drama	Para	6- 2-51	+	+	±	+	++	+	±	8+2−
1324	Weekend With Father (83)		Comedy	U-I	12- 1-51	+	+	+	+	+	+	+	7+
1295	Well, The (88)		Drama	UA	9- 8-51	++	++	++	++	++	++	+	13+
1260	Wells Fargo Gunmaster (60)		Western	Rep	5-19-51	+		±	±	+	±	±	6+3−
1321	Westward the Women (116)		Drama	MGM	11-24-51	+	±	+	+	++	++	+	9+1−
1249	When I Grow Up (90)		Drama	UA	4-14-51	+	+	+	+	±	++	+	8+1−
1351	When in Rome (78)		Drama	MGM	3- 8-52	+	±	±		+	±		5+4−
1257	When the Redskins Rode (78)		Western	Col	5-12-51	±	±	±	+	+	±		6+4−
1294	When Worlds Collide (81)		Drama	Para	9- 1-51	++	±	+	++	++	+		9+1−
1316	Whip Hand, The (81)		Drama	RKO	11- 3-51	+	±	+	−	±	±		5+4−
1357	Whispering Smith vs. Scotland Yard (77)		Drama	RKO	3-29-52	±	−	±	±	−	−		3+6−
1287	Whistle at Eaton Falls, The (96)		Drama	Col	8-18-51	+	±	±	+	=	++	+	7+4−
	Whistling Hills (58)		Western	Mono				±				±	2+2
1369	Wild Horse Ambush (54)		Western	Rep	5- 3-52	±		−		=			1+4−
1325	Wild Blue Yonder, The (98)		Drama	Rep	12- 8-51	+	±	+	+	±	±	±	7+4−
1335	Wild North, The (97)		Drama	MGM	1-19-52	+	+	+	++	+	+		7+
	Wild Stallion (70)		Western	Mono									
	Wings of Danger (72)		Drama	LP				−		−			2−
1348	With a Song in My Heart (117)		Musical	20th-Fox	2-23-52	+	++	++	++	++	++	+	13+
1361	Without Warning (75)		Drama	UA	4- 5-52	+	±		+	+	±		5+2−
1338	Woman in the Dark (60)		Drama	Rep	1-26-52	−	−	−		−		±	1+5−
1347	Woman in Question, The (88)		Drama	Col	2-23-52	+	+		+	±	+	+	6+1−
	Y												
1361	Yank in Indo-China, A (67)		Drama	Col	4- 5-52	±	−	±	−	±	−		3+6−
	Yellow Fin (74)		Drama	Mono			−	±		+		±	3+3−
1283	Yes Sir, Mr. Bones (54)		Musical	LP	8- 4-51	±	±	±		−			3+4−
1349	Young Man With Ideas (84)		Comedy	MGM	3- 1-52	+	+	±		++	+		6+1−
1292	You Never Can Tell (78)		Comedy	U-I	8-25-51	+	+	+	++	++	+		8+
	Yukon Manhunt (63)		Adv-Dr	Mono			±		+	+	−		3+3−

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows: ◯ denotes BOXOFFICE Blue Ribbon Award Winner. ◯ denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

COLUMBIA

JULY

Sirocco (98) ..... D..348
Humphrey Bogart, Lee J. Cobb, Marta Toren

◯**Hurricane Island (72)**..... D..349

Two of a Kind (75)..... D..350
Edmond O'Brien, Lizabeth Scott, Terry Moore

Big Gusher (68)..... D..306
Wayne Morris, Preston Foster, Dorothy Patrick

Bonanza Town (56)..... W..367

◯**Mask of the Avenger (83)**.... D..359
John Derek, Anthony Quinn, Jody Lawrance

AUGUST

Whistle at Eaton Falls, The (96) D..322
Lloyd Bridges, Dorothy Gish, C. Carpenter

Never Trust a Gambler (79).... D..326
Dane Clark, Cathy O'Donnell, Tom Drake

Pickup (78) ..... D..357
Beverly Michaels, Hugo Haas, Allan Nixon

Cyclone Fury (54)..... W..368
Charles Starrett, Smiley Burnette, F. Sears

Chain of Circumstance (68).... D..309
Richard Grayson, Margaret Field, D. Fowley

SEPTEMBER

Saturday's Hero (111)..... D..401
John Derek, Donna Reed, Sidney Blackmer

Lady and the Bandit, The (79).. D..337
Louis Hayward, Patricia Medina, T. Tully

◯**Sunny Side of the Street (71)**.. M..408
Frankie Laine, Billy Daniels, Terry Moore

Magic Face, The (89)..... D..402
Luther Adler, Patricia Knight, W. L. Shirer

Corky of Gasoline Alley (70).. D..302

Hills of Utah (70)..... W..356

OCTOBER

◯**Magic Carpet, The (84)**..... C..410
Lucille Ball, John Agar, Patricia Medina

Criminal Lawyer (74) ..... D..412
Pat O'Brien, Jane Wyatt, Jerome Cowan

Mob, The (87) ..... D..407
Broderick Crawford, Betty Buehler, R. Kiley

Five (93) ..... D..371
William Phipps, Susan Douglas, Earl Lee

Jungle Manhunt (66)..... D..411

Kid From Amarillo, The (56)... W..488

NOVEMBER

◯**Barefoot Mailman, The (83)**.. C..404
Robert Cummings, Terry Moore, J. Courtland

Harlem Globetrotters, The (80).. C..405
Thomas Gomez, Harlem Globetrotters

Son of Dr. Jekyll, The (77).... D..409
Louis Hayward, Jody Lawrance, A. Knox

Valley of Fire (63)..... W..353
Gene Autry, Pat Buttram, Gail Davis

DECEMBER

◯**Ten Tall Men (97)**..... D..413
Burt Lancaster, Jody Lawrance, G. Roland

◯**Man in the Saddle (87)**.... SW..420
Randolph Scott, Joan Leslie, Ellen Drew

Purple Heart Diary (73)..... D..421
Frances Langford, Tony Romano, Ben Lessy

Family Secret, The (85)..... D..414
Lee J. Cobb, John Derek, Jody Lawrance

Pecos River (55)..... W..484
Charles Starrett, Smiley Burnette, F. Jenks

JANUARY

Boots Malone (103)..... D..419
William Holden, Johnny Stewart, S. Clements

◯**Indian Uprising (70)**..... SW..417
George Montgomery, Audrey Long, C. B. Reid

Old West, The (61)..... W..473
Gene Autry, Gail Davis, Pat Buttram

Smoky Canyon (55)..... W..483
Charles Starrett, Smiley Burnette

FEBRUARY

Death of a Salesman (113).... D..423
Fredric March, Mildred Dunnock, C. Mitchell

First Time, The (89)..... C..424
Robert Cummings, Barbara Hale, Mona Barrie

Harem Girl (70)..... C..422
Joan Davis, Arthur Blake, Peggie Castle

Hawk of Wild River, The (59).. W..482
Charles Starrett, Smiley Burnette, C. Moore

MARCH

My Six Convicts (104)..... D..430
Gilbert Roland, John Beal, M. Mitchell

Okinawa (67) ..... D..432
Pat O'Brien, Cameron Mitchell, R. Denning

12 **Scandal Sheet (82)**..... D..415
Broderick Crawford, Donna Reed, John Derek

Night Stage to Galveston (62).. D..475
Gene Autry, Pat Buttram, Virginia Huston

Jungle Jim in the Forbidden Land (65) ..... D..429

◯**Thief of Damascus (78)**..... D..427
Paul Henreid, Jeff Donnell, John Sutton

Marrying Kind, The (93)..... D..425
Judy Holliday, Aldo Ray, Madge Kennedy

Loramie Mountain (53)..... D..485
Charles Starrett, Smiley Burnette, F. Sears

APRIL

Walk East on Beacon (98)..... D..426
George Murphy, Virginia Gilmore, F. Currie

Sniper, The (87)..... D..434
Arthur Franz, Adolpe Menjou, Marie Windsor

◯**Sound Off (85)**..... C..428
Mickey Rooney, Ann James, John Archer

Yank in Indo-China, A (67).... D..435
John Archer, Douglas Dick, Jean Willes

Apache Country (62)..... W..471
Gene Autry, Pat Buttram

MAY

JUNE

LIPPERT

JULY

9 **G.I. Jane (62)**..... C..5012
Jean Porter, Tom Neal, Iris Adrian

15 **Yes Sir, Mr. Bones (54)**..... M..5019
All-Star Minstrel Show

AUGUST

10 **Varieties on Parade (60)**..... M..5020
Jackie Coogan, All-Star Revue

17 **Lost Continent, The (86)**..... D..5004
Cesar Romero, Hillary Brooke, Chick Chandler

SEPTEMBER

21 **Leave It to the Marines (66)**... C..5005
Sid Melton, Mara Lynn

28 **As You Were (57)**..... C..5023
William Tracy, Joe Sawyer, Russell Hicks

OCTOBER

12 **Sky High (60)**..... C..5024
Sid Melton, Mara Lynn, Sam Flint

26 **Highly Dangerous (81)**..... D..5029
Dane Clark, Margaret Lockwood, M. Goring

28 **Unknown World (63)**..... D..5101
Bruce Kellogg, Marilyn Nash, Jim Bannon

NOVEMBER

9 **FBI Girl (74)**..... D..5002
Cesar Romero, Audrey Totter, George Brent

22 **Superman and the Mole Men (58)** ..... D..5030
George Reeves, Phyllis Coates, Jeff Corey

DECEMBER

7 **Great Adventure, The (75)**.... D..5021
Dennis Price, Jack Hawkins, S. McKenna

21 **Tales of Robin Hood (59)**..... D..5008
Robert Clarke, Mary Hatcher, P. Cavanagh

JANUARY

11 **For Men Only (93)**..... D..5102
Paul Henreid, Margaret Field, R. Sherman

25 **Man Bait (78)**..... D..5103
George Brent, Marguerite Chapman

FEBRUARY

13 **Stronghold (73)** ..... D..5107
Zachary Scott, Veronica Lake, A. DeCordova

MARCH

Navajo (70) ..... Doc..5104
Navajo Indian cast

APRIL

1 **Wings of Danger (72)**..... D..5106
Zachary Scott, Robert Beatty, K. Kendall

22 **Valley of the Eagles (83)**..... D..5114
Jack Warner, Nadia Gray, J. McCallum

MAY

2 ◯**Outlaw Women (75)**..... D..5105
Marie Windsor, Richard Rober, Carla Balenda

22 **Loan Shark (79)**..... D..5111
George Raft, Dorothy Hart

JUNE

6 **Stolen Face (71)**..... D..5109
Paul Henreid, Lizabeth Scott

27 **Jungle, The (..)**..... D..5112
Rod Cameron, Cesar Romero, Marie Windsor

M-G-M

JULY

5 **Strictly Dishonorable (94)**..... D..131
Ezio Pinza, Janet Leigh, Millard Mitchell

11 ◯**Show Boat (108)**..... M..135
Kathryn Grayson, Howard Keel, Ava Gardner

20 **Law and the Lady, The (104)**.. C..136
Greer Garson, Michael Wilding, Marjorie Main

27 **Teresa (105)** ..... D..137
Pier Angeli, John Ericson, Patricia Collinge

AUGUST

3 ◯**Rich, Young and Pretty (95)**.. M..138
Jane Powell, Vic Damone, Danielle Darrieux

17 **Tall Target, The (78)**..... D..139
Dick Powell, Paula Raymond, Adolphe Menjou

21 **Strip, The (85)**..... D..140
Mickey Rooney, Sally Forrest, Monica Lewis

SEPTEMBER

7 **People Against O'Hara (103)**.. D..201
Spencer Tracy, John Hodiak, Diana Lynn

14 ◯**Angels in the Outfield (102)**.. D..202
Paul Douglas, Janet Leigh, Keenan Wynn

21 ◯**Mr. Imperium (87)** ..... M..203
Lana Turner, Ezio Pinza, Barry Sullivan

28 **Red Badge of Courage (69)**.... D..204
Audie Murphy, Bill Mauldin, J. Dierkes

OCTOBER

5 ◯**Texas Carnival (77)**..... C..205
Red Skelton, Esther Williams, Howard Keel

12 **Bannerline (88)** ..... D..206
Sally Forrest, Lionel Barrymore, K. Brassell

19 **Man With a Cloak (81)**..... D..207
Barbara Stanwyck, Joseph Cotten, L. Caron

26 ◯**Across the Wide Missouri (81)** SW..208
Clark Gable, John Hodiak, M. E. Marques

NOVEMBER

2 ◯◯**American in Paris, An (113)**.. M..209
Gene Kelly, Leslie Caron, Oscar Levant

16 **Unknown Man, The (88)**..... D..210
Walter Pidgeon, Ann Harding, Barry Sullivan

23 **Too Young to Kiss (91)**..... C..211
Van Johnson, June Allyson, Gig Young

DECEMBER

7 **Light Touch, The (107)**..... D..212
Stewart Granger, Pier Angeli, George Sanders

14 **Calling Bulldog Drummond (81)**.. D..213
Walter Pidgeon, Margaret Leighton, R. Beatty

26 **Calloway Went Thataway (81)**.. C..214
Dorothy McGuire, Fred MacMurray, H. Keel

JANUARY

4 **It's a Big Country (89)**..... Doc..215
Ethel Barrymore, Gary Cooper, Van Johnson

11 **Westward the Women (116)**.... D..216
Robert Taylor, Denise Darcel, Julie Bishop

18 ◯**Pandora and the Flying Dutchman (123)** ..... D..217
Ava Gardner, James Mason, Nigel Patrick

25 **Sellout, The (83)** ..... D..219
Walter Pidgeon, Audrey Totter, John Hodiak

FEBRUARY

1 **Invitation (85)** ..... D..220
Dorothy McGuire, Van Johnson, Ruth Roman

8 **Lone Star (94)**..... D..222
Clark Gable, Ava Gardner, Broderick Crawford

15 **Shadow in the Sky (78)**..... D..221
Nancy Davis, Ralph Meeker, James Whitmore

22 ◯**Belle of New York, The (82)**.. M..223
Fred Astaire, Vera-Ellen, Marjorie Main

MARCH

7 **Just This Once (90)**..... D..224
Peter Lawford, Janet Leigh, Lewis Stone

14 **Love Is Better Than Ever (81)**.. C..225
Elizabeth Taylor, Larry Parks, Tom Tully

28 ◯**Wild North, The (91)**..... D..226
Stewart Granger, Wendell Corey, C. Charisse

APRIL

11 ◯**Singin' in the Rain (103)**.... M..227
Gene Kelly, Donald O'Connor, Debbie Reynolds

18 **Talk About a Stranger (65)**.... D..228
George Murphy, Nancy Davis, Billy Gray

25 **When in Rome (78)**..... D..229
Van Johnson, Paul Douglas, J. Calleia

2 **Young Man With Ideas (84)**... CD..230
Glenn Ford, Ruth Roman, Nadine Ashdown

16 **Carbine Williams (101)**..... D..231
James Stewart, Wendell Corey, Jean Hagen

23 **Girl in White, The (93)**..... D..232
June Allyson, Gary Merrill, Arthur Kennedy

30 ◯**Skirts Ahoy! (109)**..... M..233
Esther Williams, Joan Evans, Barry Sullivan

MAY

Hour of 13 (..)..... D..
Peter Lawford, Dawn Addams

JUNE

20 ◯**Scaramouche (..)** ..... D..
Stewart Granger, Eleanor Parker, Mel Ferrer

MONOGRAM

JULY

2 **Yukon Manhunt (63)**..... D..5123
Kirby Grant, Chinook, Gail Davis, M. Field

19 **Stagecoach Driver (52)**..... W..5153
Whip Wilson, Fuzzy Knight, J. Bannon

28 **Let's Go Navy (68)**..... C..5113
Leo Gorcey, Huntz Hall, Tom Neal

AUGUST

18 **Oklahoma Justice (56)**..... W..5144
Johnny Mack Brown, James Ellison, B. Allen

SEPTEMBER

9 **Wanted: Dead or Alive (58)**.. W..5154
Whip Wilson, Fuzzy Knight, J. Bannon

16 **Joe Palooka in Triple Cross (60)** D..5118
Joe Kirkwood, Cathy Downs, James Gleason

28 **Disc Jockey (77)**..... M..AA21
Ginny Simms, Michael O'Shea, Jane Nigh

OCTOBER

7 **Whistling Hills (58)**..... W..5145
Johnny Mack Brown, James Ellison, N. Neill

14 **Yellow Fin (74)**..... D..5108
Wayne Morris, Damian O'Flynn, Adrian Booth

21 ◯**Highwayman, The (82)**..... D..AA20
Philip Friend, Wanda Hendrix, C. Coburn

26 **Elephant Stampede (71)**..... D..5110
Johnny Sheffield, Donna Martell, E. Evanston

NOVEMBER

7 **Lawless Cowboys (58)**..... W..5155
Whip Wilson, Fuzzy Knight, Jim Bannon

11 ◯**Flight to Mars (71)**..... D..5103
Marguerite Chapman, Cameron Mitchell

18 **Crazy Over Horses (65)**..... C..5114
Leo Gorcey, Huntz Hall, Ted DeCorsia

25 **Longhorn, The (70)**..... W..5223
Bill Elliott, Phyllis Coates, Myron Healey

DECEMBER

2 **Texas Lawmen (54)**..... W..5146
Johnny Mack Brown, James Ellison, L. Hall

9 **Northwest Territory (61)**..... D..5124
Kirby Grant, Chinook, Gloria Saunders

30 **Stage to Blue River (55)**..... W..5156
Whip Wilson, Fuzzy Knight, Lee Roberts

JANUARY

6 **Steel Fist (73)**..... D..5217
Roddy McDowell, Kristine Miller, H. Lauter

13 **Texas City (54)**..... W..5241
Johnny Mack Brown, James Ellison

20 ◯**Aladdin and His Lamp (67)**.. D..5299
Patricia Medina, John Sands, Richard Erdman

FEBRUARY

3 **Night Raiders (52)**..... W..5251
Whip Wilson, Fuzzy Knight, J. Bannon

10 ◯**Fort Osage (72)**..... W..5102
Rod Cameron, Jane Nigh, Morris Ankrum

24 **Waco (68)** ..... W..5224
Bill Elliott, Pamela Blake, Rand Brooks

MARCH

2 ◯**Rodeo (70)** ..... W..5104
Jane Nigh, John Archer, Wallace Ford

23 **Hold That Line (64)**..... C..5211
Leo Gorcey, Huntz Hall, John Bromfield

30 **Man From the Black Hills (58)**.. W..5242
Johnny Mack Brown, James Ellison, R. Brooks

9 **Jet Job (63)**..... D..5215
Stanley Clements, Elena Verdugo, J. Litel

APRIL

13 **Gunman, The (52)**..... W..5252
Whip Wilson, Fuzzy Knight, Rand Brooks

27 ◯**Wild Stallion (70)**..... W..5205
Ben Johnson, Edgar Buchanan

4 **Kansas Territory (64)**..... W..5225
Bill Elliott, Peggy Stewart, Lane Bradford

11 **Desert Pursuit (71)**..... D..5209
Wayne Morris, Virginia Grey

MAY

25 **African Treasure (70)**..... D..5207
Johnny Sheffield, Laurette Luez, L. Bradford

8 **Gold Fever (63)**..... D..5220
John Calvert, Ralph Morgan, Ann Cornell

15 **Here Come the Marines (66)**.. C..5212
Leo Gorcey, Huntz Hall, Myrna Dell

JUNE

29 ◯**Wagons West (70)**..... W..5203
Rod Cameron, Peggie Castle, Michael Chapin

FEATURE CHART

PARAMOUNT

⊙Passage West (80).....SW..5022
John Payne, Arleen Whelan, Dennis O'Keefe
Big Carnival, The (112).....D..5023
(Rev. as Ace in the Hole)
Kirk Douglas, Jan Sterling, Porter Hall

Peking Express (85).....D..5024
Joseph Cotten, Corinne Calvet, Edmund Gwenn
That's My Boy (98).....C..5026
Dean Martin, Jerry Lewis, Ruth Hussey
⊙Warpath (95).....SW..5025
Edmond O'Brien, Dean Jagger, Forrest Tucker

Here Comes the Groom (114)..C..5101
Bing Crosby, Jane Wyman, Franchot Tone
Place in the Sun, A (122)....D..5102
Montgomery Clift, Elizabeth Taylor
Rhubarb (94).....C..5103
Ray Milland, Jan Sterling, Gene Lockhart

⊙Crosswinds (93).....D..5104
John Payne, Rhonda Fleming, Forrest Tucker
Darling, How Could You! (96)..C..5108
Joan Fontaine, John Lund, Mona Freeman

Detective Story (103).....D..5111
Kirk Douglas, Eleanor Parker, W. Bendix
Submarine Command (87).....D..5107
William Holden, Nancy Olson, W. Bendix
⊙When Worlds Collide (81)....D..5106
Richard Derr, Barbara Rush, J. Hoyt

Silver City (90).....SW..5112
Yvonne DeCarlo, Edmond O'Brien, R. Arlen
My Favorite Spy (93).....C..5110
Bob Hope, Hedy Lamarr, Francis L. Sullivan

⊙Hong Kong (91).....D..5109
Ronald Reagan, Rhonda Fleming, N. Bruce

Sailor Beware (106).....C..5114
Dean Martin, Jerry Lewis, Corinne Calvet
⊙Flaming Feather (78).....SW..5118
Sterling Hayden, Arleen Whelan, F. Tucker

22 **Something to Live For (90)**....D..5105
Joan Fontaine, Ray Milland, Teresa Wright

⊙Aaron Slick From Punkin Crick (93).....C..5119
Alan Young, Dinah Shore, Robert Merrill
My Son John (122).....D..5116
Helen Hayes, Van Heflin, Robert Walker

Anything Can Happen (107)...C..5117
Jose Ferrer, Kim Hunter, Kurt Kasznar
⊙Red Mountain (84).....SW..5113
Alan Ladd, Lizabeth Scott, Arthur Kennedy

Atomic City, The (85).....D..5120
Gene Barry, Lydia Clarke, Michael Moore

⊙Denver & Rio Grande, The (89).....D..5115
Edmond O'Brien, Sterling Hayden, Dean Jagger

RKO RADIO

16 **⊙Happy Go Lovely (88)**.....M..262
David Niven, Vera-Ellen, Cesar Romero

28 **◯⊙Alice in Wonderland (75)**...D..291
(Walt Disney cartoon)
Lilli Marlene (73).....D..203
Lisa Daniely, Hugh McDermott, J. Blythe

11 **Flying Leathernecks (102)**.....D..261
John Wayne, Robert Ryan, Janis Carter
Roadblock (73).....D..204
Charles McGraw, Joan Dixon, Lowell Gilmore
Pistol Harvest (60).....W..205
Tim Holt, Joan Dixon, Richard Martin
25 **His Kind of Woman (120)**.....D..201
Robert Mitchum, Jane Russell, Vincent Price
6 **On the Loose (74)**.....D..202
Joan Evans, Melvyn Douglas, Lynn Bari

22 **Behave Yourself! (81)**.....CD..206
Farley Granger, Shelley Winters, W. Demarest

Hot Lead (61).....W..209
Tim Holt, Richard Martin, Joan Dixon
11 **⊙Slaughter Trail (78)**.....W..207
Brian Donlevy, Virginia Grey, A. Devine

20 **⊙Drums in the Deep South (87)**..D..211
James Craig, Barbara Payton, G. Madison
27 **Blue Veil, The (114)**.....D..263
Jane Wyman, Charles Laughton, J. Blondell

Racket, The (90).....D..210
Robert Mitchum, Lizabeth Scott, R. Ryan
Jungle of Chang (67).....D..208
Documentary of Thailand
⊙Two Tickets to Broadway (106) M..264
Janet Leigh, Tony Martin, Eddie Bracken
Whip Hand, The (81).....D..212
Elliott Reid, Carla Balenda, L. Tuttle

Double Dynamite (80).....C..214
Jane Russell, Frank Sinatra, Groucho Marx
On Dangerous Ground (82).....D..215
Ida Lupino, Robert Ryan, Ward Bond
Overland Telegraph (60).....W..216
Tim Holt, Gail Davis, Richard Martin

I Want You (102).....D..251
Dorothy McGuire, Dana Andrews, F. Granger
⊙Tembo (80).....Doc..265
Howard Hill

29 **Girl in Every Port, A (86)**.....C..218
Groucho Marx, Marie Wilson, William Bendix

Las Vegas Story, The (88).....D..217
Jane Russell, Victor Mature, Vincent Price
Trail Guide (60).....W..219
Tim Holt, Richard Martin, L. Douglas

⊙Rancho Notorious (89).....SW..221
Marlene Dietrich, Arthur Kennedy, M. Ferrer
⊙At Sword's Point (81).....D..220
Cornel Wilde, Maureen O'Hara, G. Cooper
Pace That Thrills, The (63)....D..213
Bill Williams, Carla Balenda, Frank McHugh
Whispering Smith vs. Scotland Yard (77).....D..222
Rasho-Mon (87).....D..268
Toshiro Mifune, Machito Kyo, M. Mori

Road Agent (60).....W..223
Tim Holt, Noreen Nash, Richard Martin
Tarzan's Savage Fury (81).....D..225
Lex Barker, Dorothy Hart, Patric Knowles
Faithful City, The (85).....D..
Jamie Smith, Ben Josef, Israel Hanin
Macao (81).....D..224
Jane Russell, Robert Mitchum, William Bendix

⊙Half Breed, The (81).....SW..
Robert Young, Janis Carter, Jack Buetel
Narrow Margin, The (71).....D..226
Charles McGraw, Marie Windsor, J. White
Target (61).....W..227
Tim Holt, Richard Martin, Linda Douglas

Clash by Night (..).....D..
Barbara Stanwyck, Robert Ryan, Paul Douglas
Desert Passage (..).....W..
Tim Holt, Richard Martin

REPUBLIC

1 **Dakota Kid, The (60)**.....W..5067
Michael Chapin, Eilene Janssen, James Bell

15 **Rodeo King and Senorita (67)** W..5053
Rex Allen, Mary Ellen Kay, Buddy Ebsen
19 **Fugitive Lady (78)**.....D..5011
Janis Paige, Binnie Barnes, Tony Centa

10 **This Is Korea (50)**.....Doc..5127

25 **Fort Dodge Stampede (60)**....W..5062
Allan "Rocky" Lane, Mary Ellen Kay

Arizona Manhunt (60).....W..5068
Michael Chapin, Eilene Janssen, James Bell
Havana Rose (77).....D..5124
Estelita Rodriguez, Hugh Herbert, B. Williams

9 **Adventures of Cpt. Fabian(100)** D..5101
Errol Flynn, Micheline Prelle, V. Price
Sea Hornet, The (84).....D..5102
Rod Cameron, Adele Mara, Adrian Booth
Utah Wagon Train (67).....W..5054
Rex Allen, Penny Edwards, Buddy Ebsen
12 **South of Caliente (66)**.....W..5151
Roy Rogers, Dale Evans, Douglas Fowley

Street Bandits (54).....D..5130
Penny Edwards, Robert Clarke, Ross Ford
Desert of Lost Men (54).....W..5063
Allen Lane, Mary Ellen Kay, R. Elliott
Stormbound (60).....D..5032
Constance Dowling (Italian-language)

5 **Wild Blue Yonder, The (98)**....D..5103
Vera Ralston, Wendell Corey, Phil Harris

Pals of the Golden West (68)..W..5152
Roy Rogers, Dale Evans, Estelita Rodriguez
⊙Honeychile (89).....C..5121
Judy Canova, Eddie Foy Jr., Alan Hale Jr.

Woman in the Dark (60).....D..5131
Penny Edwards, Ross Elliott, Rick Vallin
22 **Captive of Billy the Kid (54)**..W..5064
Allan "Rocky" Lane, P. Edwards, G. Withers
Lady Possessed, A (87).....D..5104
James Mason, June Havoc, Pamela Kellino

8 **Colorado Sundown (67)**.....W..5141
Rex Allen, Mary Ellen Kay, Slim Pickens

1 **Last Musketeer, The (67)**....W..5142
Rex Allen, Mary Ellen Kay, Slim Pickens

⊙Oklahoma Annie (90).....C..5122
Judy Canova, John Russell, Grant Withers
22 **Leadville Gunslinger (54)**.....W..5171
Allan "Rocky" Lane, Eddy Waller, E. Riley

1 **Fabulous Senorita, The (80)**....D..5125
Estelita, Robert Clarke, Rita Morena
Hoodlum Empire (98).....D..5105
Brian Donlevy, Claire Trevor, F. Tucker
Border Saddlemates (67).....W..5143
Rex Allen, Mary Ellen Kay
Wild Horse Ambush (54).....W..5069
Michael Chapin, Eilene Janssen

4 **Gobs and Gals (86)**.....C..5128
Bernard Brothers, Cathy Downs, Robert Hutton
25 **Black Hills Ambush (54)**.....W..5172
Allan "Rocky" Lane

20TH CENTURY-FOX

Guy Who Came Back, The (91)....118
Paul Douglas, Joan Bennett, Linda Darnell
⊙Take Care of Little Girl (93) M..119
Jeannie Crain, Jean Peters, Dale Robertson
⊙Frogmen, The (96).....D..122
Dana Andrews, Gary Merrill, Richard Widmark

Secret of Convict Lake, The (83) D..123
Glenn Ford, Gene Tierney, Ethel Barrymore
Mr. Belvedere Rings the Bell (88) C..124
Clifton Webb, Joanne Dru, Hugh Marlowe
⊙Meet Me After the Show (86) M..125
Betty Grable, Macdonald Carey, Rory Calhoun

People Will Talk (110).....C..126
Cary Grant, Jeanne Crain, F. Currie
Millionaire for Christy, A (90)..C..127
Fred MacMurray, Eleanor Parker, R. Carlson
Day the Earth Stood Still (92)..D..129
Michael Rennie, Patricia Neal, H. Marlowe

Desert Fox, The (87).....D..130
James Mason, Jessica Tandy, C. Hardwicke
Journey Into Light (87).....D..132
Sterling Hayden, Viveca Lindfors, T. Mitchell
No Highway in the Sky (98)....D..121
James Stewart, Marlene Dietrich, G. Johns
Love Nest (84).....C..131
June Haver, William Lundigan, Frank Fay

Let's Make It Legal (77).....C..133
Claudette Colbert, Macdonald Carey
⊙Anne of the Indies (81).....D..134
Jean Peters, Louis Jourdan, Debra Paget
◯Golden Girl (111).....M..136
Mitzi Gaynor, Dennis Day, D. Robertson

Elopement (81).....C..141
Clifton Webb, Anne Francis, Wm. Lundigan
⊙I'll Never Forget You (90)....D..142
Tyrone Power, Ann Blyth, Michael Rennie
Girl on the Bridge, The (77)....D..139
Hugo Haas, Beverly Michaels, Robert Dane
Fixed Bayonets (92).....D..140
Richard Basehart, Michael O'Shea, G. Evans

Decision Before Dawn (119)....D..205
Gary Merrill, Richard Basehart, O. Werner
Model and the Marriage Broker (105).....C..201
Jeanne Crain, Scott Brady, Thelma Ritter
Japanese War Bride (91).....D..202
Don Taylor, Shirley Yamaguchi, C. Mitchell

◯David and Bathsheba (116)...D..203
Gregory Peck, Susan Hayward, R. Massey
Phone Call From a Stranger (96).D..204
Shelley Winters, Bette Davis, G. Merrill
⊙Red Skies of Montana (99)....D..207
Richard Widmark, Jeffrey Hunter, C. Smith

Five Fingers (108).....D..208
James Mason, Danielle Darrieux, M. Rennie
Return of the Texan (88).....D..209
Dale Robertson, Joanne Dru, W. Brennan
Viva Zapata! (110).....D..206
Marlon Brando, Jean Peters, Anthony Quinn

◯With a Song in My Heart (117) M..210
Susan Hayward, Rory Calhoun, David Wayne
Pride of St. Louis, The (93)....CD..211
Dan Dailey, Joanne Dru, Richard Hylton
⊙Rose of Cimarron (72).....D..212
Jack Buetel, Mala Powers, Bill Williams

◯Belles on Their Toes (89)....C..213
Myrna Loy, Jeanne Crain, Jeffrey Hunter
Deadline—U.S.A. (87).....D..215
Humphrey Bogart, Kim Hunter, E. Barrymore
Outcasts of Poker Flat (80)....D 216
Dale Robertson, Anne Baxter, Miriam Hopkins

◯Kangaroo (..).....D..135
Maureen O'Hara, Peter Lawford
◯Lydia Bailey (..).....D.
Dale Robertson, Anne Francis, Charles Korvin
⊙Lady in the Iron Mask (..)...D..
Louis Hayward, Patricia Medina

JULY
AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER
JANUARY
FEBRUARY
MARCH
APRIL
MAY
JUNE

FEATURE CHART

UNITED ARTISTS

		Type	Rel. No.
JULY	7 Queen for a Day (107) — Phyllis Avery, Darren McGavin	D.	.645
	13 He Ran All the Way (77) — John Garfield, Shelley Winters, W. Ford	D.	.646
	20 Cyrano de Bergerac (113) — Jose Ferrer, Mala Powers, William Prince	D.	.660
	27 Hoodlum, The (61) — Lawrence Tierney, Allene Roberts, L. Golm	D.	.653
AUGUST	10 Pardon My French (81) — Paul Henreid, Merle Oberon, P. Bonifas	C.	1402
	17 Four in a Jeep (97) — Viveca Lindfors, Ralph Meeker, M. Medwin	D.	1139
	24 ⊙New Mexico (74) — Lew Ayres, Marilyn Maxwell, Andy Devine	D.	.649
	24 St. Benny, the Dip (80) — Dick Haymes, Nina Foch, Roland Young	C.	.658
	31 Two Gals and a Guy (70) — Janis Paige, Robert Alda, James Gleason	C.	.654
SEPTEMBER	7 Obsessed (77) — David Farrar, Geraldine Fitzgerald, R. Culver	D.	1188
	14 Gold Raiders (56) — George O'Brien, Sheila Ryan, L. Talbot	W.	1172
	21 Mister Drake's Duck (76) — Douglas Fairbanks jr., Yolande Donlan	C.	.655
OCTOBER	12 Hotel Sahara (87) — Yvonne DeCarlo, Peter Ustinov, R. Culver	D.	1143
	19 Mr. Peek-a-Boo (74) — Joan Greenwood, Marcel Arnold, R. Treville	C.	1146
NOVEMBER	2 Tom Brown's School Days (93) — John Howard Davies, Robert Newton	D.	1148
	9 ⊙Fort Defiance (81) — Dane Clark, Ben Johnson, Peter Graves	SW.	1147
DECEMBER	1 ⊙Christmas Carol, A (86) — Alastair Sim, Kathleen Harrison, J. Warner	D.	1149
	7 Big Night, The (75) — John Barrymore jr., Preston Foster, J. Loring	D.	1151
JANUARY	4 Chicago Calling (74) — Dan Duryea, Mary Anderson, E. Elliott	D.	1152
	11 Lady Says No, The (82) — Joan Caulfield, David Niven, J. R. Justice	C.	1150
	18 Another Man's Poison (89) — Bette Davis, Gary Merrill, E. Williams	D.	1154
	30 Cloudburst (83) — Robert Preston, Elizabeth Sellars, C. Tapley	D.	1153
FEBRUARY	6 Buffalo Bill in Tomahawk Territory (64) — Clayton Moore, Thundercloud, Yowlachie	W.	1214
	15 ⊙River, The (99) — Arthur Shields, Nora Swinburne, Tommy Breen	D.	1140
	22 One Big Affair (80) — Evelyn Keyes, Dennis O'Keefe, M. Anderson	D.	1157
	28 Green Glove, The (86) — Glenn Ford, Geraldine Brooks, Gaby Andre	D.	1156
MARCH	7 Tale of Five Women, A (86) — Bonar Colleano, Anne Vernon, Lana Morris	D.	1161
	12 ⊙Royal Journey (50) — Queen Elizabeth, Duke of Edinburgh	Doc.	1164
	21 ⊙African Queen, The (104) — Humphrey Bogart, K. Hepburn, R. Morley	D.	1155
	28 ⊙Mutiny (76) — Mark Stevens, Angela Lansbury, P. Knowles	D.	1163
	28 Strange World (80) — Angelica Hauff, Alexander Carlos, C. Brown	D.	1165
APRIL	11 Captive City, The (91) — John Forsythe, Joan Camden, H. J. Kennedy	D.	1166
MAY	9 Without Warning (75) — Adam Williams, Meg Randall, Edward Binns	D.	1168
	16 Red Planet Mars (87) — Peter Graves, Andrea King	W.	1169
	23 Fighter, The (78) — Richard Conte, Vanessa Brown, Lee J. Cobb	D.	1167
JUNE	26 ⊙Island of Desire (103) — Linda Darnell, Tab Hunter	D.	

UNIVERSAL-INT'L

	Type	Rel. No.
Francis Goes to the Races (88) — Donald O'Connor, Piper Laurie	C.	125
⊙Prince Who Was a Thief (88) — Tony Curtis, Piper Laurie, Cecil Kellaway	D.	.126
Comin' Round the Mountain (77) — Bud Abbott, Lou Costello, Dorothy Shay	C.	.127
Iron Man (82) — Jeff Chandler, Evelyn Keyes, Stephen McNally	D.	.130
⊙Mark of the Renegade (81) — Ricardo Montalban, Cyd Charisse, J. C. Nalsh	SW.	.129
⊙Cattle Drive (77) — Joel McCrea, Dean Stockwell, Leon Ames	SW.	.128
⊙Little Egypt (82) — Rhonda Fleming, Mark Stevens, Nancy Guild	CD.	.131
You Never Can Tell (78) — Dick Powell, Peggy Dow, Charles Drake	D.	.132
Thunder on the Hill (84) — Claudette Colbert, Ann Blyth, R. Douglas	D.	.133
⊙Lady From Texas (78) — Howard Duff, Mona Freeman, J. Hull	D.	.136
Reunion in Reno (80) — Mark Stevens, Peggy Dow, G. Perreau	C.	.135
⊙Golden Horde, The (76) — David Farrar, Ann Blyth, G. Macready	D.	.134
Lady Pays Off, The (80) — Linda Darnell, Stephen McNally, G. Perreau	D.	.202
Raging Tide, The (94) — Shelley Winters, Richard Conte, C. Bickford	D.	.203
⊙Cave of Outlaws (76) — Alexis Smith, Macdonald Carey, Victor Jory	SW.	.201
Strange Door, The (80) — Charles Laughton, Boris Karloff, S. Forrest	D.	.204
Weekend With Father (83) — Van Heflin, Patricia Neal, Gigi Perreau	C.	.206
Bright Victory (97) — Arthur Kennedy, Peggy Dow, Nana Bryant	D.	.208
⊙Flame of Araby (77) — Maureen O'Hara, Jeff Chandler, Lon Chaney	D.	.207
⊙Cimarron Kid, The (84) — Audie Murphy, Beverly Tyler, Yvette Dugay	W.	.213
Finders Keepers (75) — Tom Ewell, Julia Adams, Evelyn Varden	C.	.211
⊙Bend of the River (91) — James Stewart, Arthur Kennedy, Julia Adams	SW.	.212
Meet Danny Wilson (88) — Frank Sinatra, Shelley Winters, Alex Nicol	C.	.205
Here Come the Nelsons (73) — Ozzie Nelson, Harriet Hilliard and family	C.	.210
⊙Steel Town (84) — Ann Sheridan, John Lund, Howard Duff	D.	.215
⊙Treasure of Lost Canyon, The (81) — William Powell, Julia Adams, C. Drake	D.	.209
Flesh and Fury (82) — Tony Curtis, Jan Sterling, Mona Freeman	D.	.214
Ma and Pa Kettle at the Fair (78) — Marjorie Main, Percy Kilbride, James Best	C.	.216
⊙Battle at Apache Pass, The (85) — John Lund, Jeff Chandler, Beverly Tyler	SW.	.217
Man in the White Suit (85) — Alex Guinness, Joan Greenwood	C.	.282
Red Ball Express (84) — Jeff Chandler, Alex Nicol, Susan Ball	D.	.218
⊙Bronco Buster (81) — John Lund, Scott Brady, Joyce Holden	D.	.219
No Room for the Groom (82) — Tony Curtis, Piper Laurie, Spring Byington	C.	.220

WARNER BROS.

	Type	Rel. No.
⊙Fort Worth (80) — Randolph Scott, David Brian, Phyllis Thaxter	SW.	.028
⊙On Moonlight Bay (95) — Doris Day, Gordon MacRae, Jack Smith	M.	.029
⊙⊙Captain Horatio Hornblower (117) — Gregory Peck, Virginia Mayo, R. Beatty	D.	.030
Jim Thorpe—All American (105) — Burt Lancaster, Charles Bickford, P. Thaxter	D.	.101
Force of Arms (100) — William Holden, Nancy Olson, Frank Lovejoy	D.	.102
Tomorrow Is Another Day (90) — Ruth Roman, Steve Cochran, L. Tuttle	D.	.103
⊙Painting the Clouds With Sunshine (87) — Dennis Morgan, Virginia Mayo, S. Z. Sakall	M.	.105
Come Fill the Cup (113) — James Cagney, James Gleason, R. Massey	D.	.106
Close to My Heart (90) — Ray Milland, Gene Tierney, Fay Bainter	D.	.107
Tanks Are Coming, The (90) — Steve Cochran, Mari Aldon, Philip Carey	D.	.108
Starlift (103) — Doris Day, Gordon MacRae, Ruth Roman	D.	.109
⊙Distant Drums (101) — Gary Cooper, Mari Aldon, Richard Webb	D.	.111
⊙I'll See You in My Dreams (110) — Doris Day, Danny Thomas, Frank Lovejoy	M.	.112
⊙Room for One More (95) — Cary Grant, Betsy Drake, Iris Mann	C.	.113
This Woman Is Dangerous (97) — Joan Crawford, Dennis Morgan, David Brian	D.	.114
Retreat, Hell! (95) — Frank Lovejoy, Anita Louise, R. Carlson	D.	.115
⊙Bugles in the Afternoon (85) — Ray Milland, Helena Carter, Hugh Marlowe	D.	.116
Streetcar Named Desire, A (122) — Vivien Leigh, Marlon Brando, Kim Hunter	D.	.104
⊙Big Trees, The (89) — Kirk Douglas, Patrice Wymore, Eve Miller	D.	.117
⊙Jack and the Beanstalk (78) — Bud Abbott, Lou Costello, Buddy Baer	C.	.118
⊙Lion and the Horse, The (83) — Steve Cochran, Ray Teal, Sherry Jackson	D.	.119
Mara Maru (98) — Errol Flynn, Ruth Roman, Raymond Burr	D.	.120
San Francisco Story, The (80) — Joel McCrea, Yvonne DeCarlo, S. Blackmer	D.	.121
⊙About Face (94) — Gordon MacRea, Eddie Bracken, V. Gibson	M.	.122
⊙Carson City (89) — Randolph Scott, Lucille Norman, R. Massey	SW.	.123
⊙Three for Bedroom C (..) — Gloria Swanson, James Warren, Fred Clark	C.	

MISCELLANEOUS

	Type	Rev. Date
ASTOR		
Border Fence (60) — Walt Wayne, Lee Morgan	D.	8-15-51
Men of the Sea (70) — Roger Livesy, Margaret Lockwood	D.	6- 1-51
REALART		
Basketball Fix, The (70) — John Ireland, Vanessa Brown	D.	Sept.-51
Bride of the Gorilla (68) — Lon Chaney jr., Barbara Payton	D.	Nov.-51
Bushwhackers, The (70) — John Ireland, Dorothy Malone	W.	Oct.-51
Two-Dollar Bettor (72) — John Litel, Marie Windsor	D.	Sept.-51

REISSUES

	Type	Rev. Date
ASTOR		
Dishonored Lady (85) — Hedy Lamarr, Dennis O'Keefe	D.	2-15-52
Great John L., The (96) — Linda Darnell, Rory Calhoun	D.	7-15-51
Guest in the House (121) — Anne Baxter, Ralph Bellamy	D.	5-15-52
Hillbilly Blitzkreig (63) — Bud Duncan, Edgar Kennedy	C.	9- 1-51
Lady of Burlesque (91) — Barbara Stanwyck, Michael O'Shea	D.	4- 1-52
Lucky the Outcast (80) — Harry Davenport, Jerry Hunter	CD.	8-15-51
Private Snuffy Smith (67)	C.	11-10-51
— Bud Duncan, Edgar Kennedy		
Strange Woman, The (100) — Hedy Lamarr, George Sanders	D.	1- 5-52
COLUMBIA		
Konga, the Wild Stallion (..) — Rochelle Hudson, Fred Stone	D.	Feb.-52
RKO RADIO		
Body Snatchers (..) — Boris Karloff, Bela Lugosi	D.	Apr.-52
Cat People, The (73) — Kent Smith, Simone Simon	D.	Feb.-52
Hunchback of Notre Dame (117) — Charles Laughton, Maureen O'Hara	D.	Feb.-52
I Walked With a Zombie (..) — Tom Conway, Frances Dee	D.	Apr.-52
King Kong (-00) — Fay Wray, Bruce Cabot	D.	May-52
Leopard Man (66) — Dennis O'Keefe, Margo	D.	May-52
Snow White and the Seven Dwarfs (83) — Cartoon feature	CD.	Feb.-52
REALART		
Daltons Ride Again (72) — Alan Curtis, Lon Chaney	D.	Sept.-51
Warden of the Big House (78) — Victor McLaglen, Jackie Cooper	D.	June-51
REPUBLIC		
Lost Planet Airmen (65) — Tristram Coffin, Mae Clarke	D.	7-25-51
20th CENTURY-FOX		
⊙Black Swan, The (..) — Tyrone Power, Maureen O'Hara	D.	June-52
⊙Jesse James (106) — Tyrone Power, Henry Fonda, Nancy Kelly	W.	June-51
⊙Kentucky (96) — Loretta Young, Richard Greene, Walter Brennan	D.	June-51
Laura (88) — Dana Andrews, Gene Tierney, Clifton Webb	D.	May-52
⊙Leave Her to Heaven (110) — Gene Tierney, Cornel Wilde, Jeanne Crain	D.	June-52
⊙My Friend Flicka (89) — Roddy McDowall, Preston Foster, Rita Johnson	D.	June-51
Rains Came, The (..) — Tyrone Power, Myrna Loy, George Brent	D.	May-52
⊙Return of Frank James (..) — Henry Fonda, Gene Tierney, Henry Hull	W.	June-51
⊙Smoky (87) — Fred MacMurray, Anne Baxter, Bruce Cabot	D.	June-51
This Above All (110) — Tyrone Power, Joan Fontaine	D.	May-52
⊙Thunderhead—Son of Flicka (78) — Roddy McDowall, Preston Foster, Rita Johnson	D.	June-51
⊙To the Shores of Tripoli (86) — John Payne, Maureen O'Hara, Randolph Scott	D.	June-52
WARNER BROS.		
Captain Blood (98) — Errol Flynn, Olivia DeHavilland	D.	12-15-51

Short subjects, listed by company, in order of release. Running time follows title. First date is national release, second the date of review in BOXOFFICE. Symbol between dates is rating from BOXOFFICE review. ‡ Very Good. + Good. ± Fair. − Poor. = Very Poor. ◎ Indicates color photography.

SHORTS CHART

Columbia

Prod. No. Title Rel. Date Rating Rev'd

ASSORTED COMEDIES

4411 Pleasure Treasure (17).. 9-10-51 ....
4412 She Took a Powder (16).10-11-51 ± 11-24
4421 Trouble in Laws (16)...10.11-51 ± 12- 1
4422 The Champ Steps Out (16½) .....11-15-51 + 12- 8
4423 'Fraidy Cat (16).....12-13-51 ± 1- 5
4413 A Fool and His Honey (16) ..... 2-14-52 + 4-26
4414 Happy-Go-Wacky (16).. 2- 7-52 ± 3- 1
4424 Rootin' Tootin' Tenderfeet (16) ..... 2-14-52 ....
4425 Aim, Fire, Scoot (16).. 3-13-52 ± 5-10
4415 Heebie Gee-Gees (16½) 4-10-52 + 5- 3
4416 Hooked and Rooked (..) 5- 8-52 ....

CANDID MICROPHONE
(One-Reel Specials)

4551 Subject No. 1 (10)....10- 4-51 ‡ 11-17
4552 Subject No. 2 (11)....12- 6-51 ± 12-22
4553 Subject No. 3 (10).... 2- 7-52 + 3- 1
4554 Subject No. 4 (8½).... 4- 3-52 + 5-10

CAVALCADE OF BROADWAY

4651 The Gay Nineties (10)..11-15-51 ....
1951-52 SEASON
4651 Eddie Condon's (10)....11-15-51 ± 12- 8
4652 Bill Hardy's (9½)..... 2-14-52 + 4-12
4653 Casa Seville (..)..... 4-24-52 ....

COLOR FAVORITES
(Technicolor Reissues)

4601 The Horse on the Merry-Go-Round (7).. 9-13-51 ....
4602 The Shoemaker and the Elves (8) .....10-18-51 + 12-15
4603 Lucky Pigs (7).....11- 8-51 + 12-15
4604 Holiday Land (7).....12-13-51 ± 1-26
4605 Snowtime (7) ..... 1-17-52 + 2- 9
4606 Bluebirds' Baby (7).... 2-14-52 + 3- 1
4607 Monkey Love (7)..... 3-13-52 ± 4-12
4608 Babes at Sea (7)..... 4-10-52 ± 5- 3
4609 Let's Go (8)..... 5- 8-52 ....

COMEDY FAVORITES
(Reissues)

4431 She's Oil Mine (17½).. 9-20-51 + 10-20
4432 Midnight Blunders (17½) .....11-22-51 ± 1-26
4433 Olaf Laughs Last (17)..12-27-51 ± 2- 9
4434 High Blood Pleasure (19) 2-28-52 ± 3- 1
4435 So You Won't Squawk? (16) ..... 4-17-52 ....

JOLLY FROLICS
(Technicolor)

4501 Georgie and the Dragon (7) ..... 9-27-51 ‡ 10-20
4502 Wonder Gloves (7).....11-29-51 + 12- 8
4503 The Oompahs (7½).... 1-24-52 + 11-10
4504 Rooty Toot Toot (8)... 3-27-52 ‡ 4-12

MR. MAGOO
(Technicolor)

4701 Fuddy Duddy Buddy (7).10-18-51 + 11-17
4702 The Grizzly Golfer (7)..12-20-51 ‡ 1- 5
4703 Sloppy Jalopy (7)..... 2-21-52 ‡ 3- 1
4704 The Dog Snatcher (7).. 5-29-52 ....

SCREEN SNAPSHOTS

4851 Hollywood at Play (10½) ..... 9-13-51 + 10-20
4852 Hopalong in Hoppyland (9½) .....10-18-51 + 12-15
4853 Hollywood Goes Western (9) .....11-15-51 ± 1-26
4854 Hollywood on a Sunday Afternoon (10½) ...12-20-51 + 2- 9
4855 Memories of Famous Hollywood Comedians (9½) 1-24-52 + 4-12
4856 Meet Mr. Rhythm, Frankie Laine (10) ..... 3-20-52 + 5-10
4857 Hollywood's Mr. Movies (9½) ..... 4-17-52 ....
4858 Hollywood Night Life (..) 5-15-52 ....

STOOGE COMEDIES

4401 Merry Mavericks (16)... 9- 6-51 ....
4402 The Tooth Will Out (16) 10- 4-51 + 11-24
4403 Hula-La-La (16) .....11- 1-51 ‡ 12-15
4404 Pest Man Wins (16)...12- 6-51 ‡ 12-22
4405 A Missed Fortune (16½) 1- 3-52 − 2- 9
4406 Listen, Judge (17)..... 3- 6-52 + 4-12
4407 Corny Casanovas (..)... 5- 1-52 ....

VARIETY FAVORITES

4951 Noro Morales & Orch. (11) ..... 9-20-51 + 12-22
4952 Dick Stabile and Orch. (10) .....10-25-51 ....
4953 Randy Brooks & Orch. (11) .....12-27-51 ± 2- 9
4954 Kehoe's Marimba Band (11) ..... 2-28-52 ± 3- 1

WORLD OF SPORTS

4801 The Willie Hoppe Story (9) ..... 9-22-51 + 10-20
4802 Flying Skis (9).....10-25-51 ± 12- 1
4803 Gymnastic Champions (10½) .....11-29-51 + 12- 8
4804 Bicycle Thrills (10)....12-27-51 + 2- 9
4805 Feminine Rhythm (10).. 2-21-52 ....
4806 Rasslin' Rogues (10)... 3-20-52 + 5- 3
4807 Wanna Bet? (..)..... 4-24-52 ....

SERIALS

3180 Mysterious Island ..... 9-13-51 + 10-13
15 Chapters
4120 Captain Video .....12-27-51 + 1- 5
15 Chapters
4140 King of the Congo..... 4-10-52 + 4-19
15 Chapters

Metro-Goldwyn-Mayer

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CARTOONS
(Technicolor)

W-331 Slicked-Up Pup (6)... 9- 8-51 ‡ 10-13
W-332 Car of Tomorrow (6).. 9-22-51 ‡ 10-13
W-333 Nitwitty Kitty (7)...10- 8-51 + 10-13
W-334 Inside Cackle Corners (9) .....11-10-51 ‡ 11-17
W-335 Droopy's Double Trouble (7) .....11-17-51 + 11-24
W-338 Magical Maestro (7).. 2- 9-52 ‡ 5-10
W-343 One Cab's Family (8). 5-17-52 ....

FITZPATRICK TRAVELTALKS

T-311 Glimpses of Argentina (8) .....12- 1-51 + 2- 9
T-312 Picturesque New Zealand (8) ..... 1-26-52 + 2-23
T-313 Beautiful Brazil (8)... 2-29-52 + 2-23
T-314 Life in the Andes (8) 2-23-52 + 4-12
T-315 Land of the Taj Mahal (8) ..... 3-22-52 ....
T-316 Jasper National Park (9) 4-19-52 ....

GOLD MEDAL REPRINTS
(Technicolor)

W-361 Puttin' On the Dog (7) .....10-20-51 + 10-13
W-362 Mouse Trouble (7)...12-18-51 ‡ 11-24
W-363 The Mouse Comes to Dinner (8) ..... 1-19-52 + 2-23
W-364 Dumbhounded (9) .... 3- 8-52 ....

PETE SMITH SPECIALTIES

S-351 Football Thrills No. 14 (10) ..... 9- 1-51 ‡ 10-13
S-352 That's What You Think (9) .....10-13-51 ± 11-17
S-353 In Case You're Curious (8) .....11-17-51 + 11-24
S-355 Fishing Feats (10).... 1- 9-52 ± 2- 9
S-356 Musiquiz (9) ..... 2-16-52 + 4-19
S-354 Reducing (8) ..... 3- 3-52 + 4-12
S-357 Mealtime Magic (..).. 3-24-52 ....

TOM & JERRY CARTOONS
(Technicolor)

W-336 Cat-Napping (7) ....12- 8-51 + 2- 9
W-337 The Flying Cat (7)... 1- 2-52 + 2-23
W-339 The Duck Doctor (7).. 2-16-52 ....
W-340 The Two Mouseketeers (7) ..... 3-15-52 ‡ 4-12
W-341 Smitten Kitten (8)... 4-12-52 + 4-26
W-342 Triplet Trouble (7)... 4-19-52 ....

Paramount

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CASPER CARTOONS

B11-1 Casper Takes a Bow Wow (7) .....12- 7-51 + 1-19
B-11-2 Deep Boo Sea (7).... 2-15-52 + 3-15
B11-4 Ghost of the Town (7) 4-11-52 + 5- 3

GRANTLAND RICE SPORTLIGHTS

R11-1 Allen's Animal Kingdom (10) .....10- 5-51 + 10-20
R11-2 Ridin' the Rails (10)..11- 2-51 ‡ 12- 1
R11-3 Fresh Water Champs (10) .....11-16-51 ....
R11-4 Water Jockey Hi-Jinks (10) .....12- 7-51 ....
R11-5 Ski-Lark in the Rockies (10) .....12- 7-51 ± 12-22
R11-6 The Dog-Gondest Dog (10) ..... 1-18-52 ± 1-19
R11-7 Playmates of the Sea (9) 2-22-52 + 3-22
R11-8 They All Like Boats (10) ..... 3-21-52 ‡ 5- 3

KARTUNE

X11-1 Vegetable Vaudeville (7) .....11- 9-51 + 11-24
X11-2 Snooze Reel (7)..... 12-28-51 ....
X11-3 Off We Glow (7)..... 2-24-52 ± 3-15

NOVELTOONS
(Technicolor)

P11-1 Cat-Choo (7) .....10-14-51 + 10-20
P11-2 Audrey the Rainmaker (8) .....10-26-51 + 10-20
P11-3 Cat Tamale (7).....11- 9-51 + 11-24
P11-4 By Leaps and Hounds (8) .....12-14-51 ....
P11-5 Scout Fellow (8).....12-21-51 + 12-22
P11-6 Cat Carson Rides Again (7) ..... 4- 4-52 + 5- 3
P11-7 The Awful Tooth (7).. 5-2-52 ....

PACEMAKERS

K11-1 Way Out West in Florida (10) .....10- 5-51 ± 10-20
K11-2 Mermaid Bay (9)....10- 5-51 ± 10-20
K11-3 A Ring for Roberta (9) .....11- 2-51 + 11-17
K11-4 I Cover the Everglades (10) .....11- 9-51 + 11-24
K11-5 The Littlest Expert on Football (10) .....11- 2-51 ± 11-24
K11-6 Sadie Hawkins Day (10) .....11-30-51 ....

POPEYE CARTOONS
(Technicolor)

E11-1 Let's Stalk Spinach (7) .....10-19-51 ± 10-20
E11-2 Punch and Judo (7)...11-16-51 ± 12- 1
E11-3 Popeye's Pappy (7)... 1-25-52 + 1-19
E11-4 Lunch With a Punch (7) 3-14-52 ....

POPEYE CHAMPIONS
(Reissues)

Z11-1 Anvil Chorus Girl (7)..10- 5-51 ± 9- 8
Z11-2 Spinach Packin' Popeye (7) .....10- 5-51 ± 9-15
Z11-3 She Sick Sailors (6)..10- 5-51 + 9- 8
Z11-4 For Better or Nurse (7) .....10- 5-51 + 9-15

TOPPER

M11-1 Barnyard Babies (10).11- 2-51 ± 11-17
M11-2 Everything's Ducky (10) .....12-28-51 + 1-19
M11-3 The Littlest Expert on My Favorite Presidents (10) 2- 8-52 ± 3-15
M11-4 The Littlest Expert on the Greatest Inventions (9) 4- 5-52 ± 5- 3
M11-5 The Littlest Expert on Cowboys (10) ..... 6- 6-52 ....

RKO Radio

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COMEDY SPECIALS

23,401 Hollywood Honeymoon (16) ..... 9-28-51 + 11-24
23,402 Fast and Foolish (15).11-23-51 + 12-22
23,403 Newlyweds' House Guest (17) ..... 1-18-52 ....
23,404 Ghost Buster (18).... 3- 7-52 ....
23,405 Newlyweds Take a Chance (..) ..... 5- 2-52 ....

EDGAR KENNEDY
(Reissues)

23,501 Mad About Moonlight (19) ..... 9- 7-51 ....
23,502 It Happened All Night (19) ..... 9-28-51 ....
23,503 An Apple in His Eye (14) .....10-26-51 ....
23,504 Slightly at Sea (16)..11-16-51 ....

DISNEY CARTOONS
(Technicolor)

24,101 Get Rich Quick (6)... 8-31-51 ‡ 12- 1
24,102 Cold Turkey (7)..... 9-21-51 ....
24,103 Fathers Are People (9) 10-12-51 ‡ 11-24
24,104 Out of Scale (7)....11- 2-51 ‡ 12-15
24,105 No Smoking (6).....11-23-51 + 1- 5
24,106 Bee on Guard (6)...12-14-51 ‡ 1- 5
24,107 Father's Lion (7).... 1- 4-52 ....
24,108 Donald Applecore (7).. 1-18-52 ....
24,109 Lambert, the Sheepish Lion (8) .....12-24-51 ....
24,110 Hello Aloha (8)..... 2-24-52 + 3- 1
24,111 Two Chips and a Miss (7) ..... 3-21-52 + 3-15
24,112 Man's Best Friend (7) ..... 4- 4-52 ‡ 4-26
24,113 Let's Stick Together (7) ..... 4-25-52 ‡ 4-26
24,114 Two-Gun Goofy (..).. 5-16-52 ....
24,115 Susie, the Little Blue Coupe (7) ..... 6- 6-52 ....

LEON ERROL COMEDIES

23,701 Lord Epping Returns (19) .....10-21-51 ‡ 11-24
23,702 Too Many Wives (16).12-21-51 ....

MELODY TIME

23,201 Tex Beneke and the Glenn Miller Orch. (18)....10- 5-51 ....
23,202 Let's Make Rhythm (20) .....11- 9-51 ....

PATHE SPORTSCOPES

24,301 Channel Swimmer (8) 9-28-51 ....
24,302 Touchdown Town (8)..10-19-51 ± 12- 1
24,303 Backyard Hockey (8)..11-10-51 + 12-15
24,304 Feathered Bullets (8) 12-14-51 ....
24,305 Winter Holiday (8)... 1-11-51 ....
24,306 That Man Rickey (8).. 2- 8-52 ....
24,307 Pampas Sky Targets (8) ..... 3- 7-52 ....
24,308 Campfire Club (8).... 4- 4-52 ....
24,309 Summer Is for Kids (..) ..... 5- 2-52 ....

SCREENLINERS

24,201 Recording Session (9) 9- 7-51 ....
24,202 Icebreaker (9) .....10- 5-51 ....
24,203 America's Singing Boys (10) .....11- 2-51 ± 12- 1
24,204 Riders of the Andes (8) .....11-30-51 ‡ 1- 5
24,205 Man With a Record (9) .....12-14-51 ....
24,206 Laughs From the Past (9) ..... 1-25-52 ‡ 3- 1
24,207 Smugglers Beware (9). 2-22-52 ‡ 3-15
24,208 At Home With Royalty (8) ..... 3-21-52 ‡ 4-19
24,209 Swing Time in Mexico (..) ..... 4-18-52 ....

SPECIAL

23,101 Here Comes the Band (17) ..... 9-14-51 + 9- 8
23,102 Last of the Wild West (17) .....10-12-51 ....
23,103 Railroad Special Agent (15) .....11- 9-51 + 11-17
23,901 Football Headliners of 1951 (15) .....12- 7-51 + 1- 5
23,104 Lady Marines (16)....12- 7-51 ‡ 1- 5
23,105 Songs of the Campus (15) ..... 2- 1-52 ‡ 3- 1
23,106 Second Sight (17).... 2-29-52 ....
23,107 Murder in "A" Flat (15) ..... 3-28-52 + 5-10
23,801 Basketball Headliners of 1952 (..) ..... 4-11-52 ....

TRUE-LIFE ADVENTURE

23,302 The Olympic Elk (27) 2-22-52 ‡ 1-19

20th Century-Fox

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MARCH OF TIME

Vol. 17, No. 6 Formosa—Island of Promise (17).....Aug.-51 + 9- 1

SPORTS

3104 Football Winning Ways (10) .....Aug.-51 + 10-13
3105 Accent on Balance (9)..Oct.-51 ....
3106 Conquering the Surf (8)..Dec.-51 ± 4-19
1952 SEASON
3201 Fighting Cohoes, The (9).Feb-52 ....

SPECIAL

7180 The Guest (31).....Aug.-51 ‡ 9- 1

TERRYTOONS
(Technicolor)

5119 The Talking Magpies in Steeple Jacks (7).....Sept.-51 + 7-28
5120 The Terry Bears in Little Problems (7) .....Sept.-51 + 7-28
5121 Little Roquefort in Pastry Panic (7) .....Oct.-51 + 10-20
5122 The Helpful Geni (7)....Oct.-51 + 10-13
5123 The Talking Magpies in 'Sno Fun (7).....Nov.-51 ± 10-13
5124 Mighty Mouse in a Cat's Tale (7) .....Nov.-51 ‡ 10-13
5125 Beaver Trouble (7).....Dec.-51 + 10-20
5126 Little Roquefort in the Haunted Cat (7).....Dec.-51 + 10-13
1952 SEASON
5201 Terry Bears in Papa's Little Helpers (7) .....Jan.-52 + 1- 5
5202 The Talking Magpies in Movie Madness (7) .....Jan.-52 + 12-22
5227 Harvest Time (7) (reissue) .....Jan.-52 ....
5203 The Mechanical Bird (7)..Feb.-52 ± 1- 5
5204 Seaside Adventure (7)...Feb.-52 + 12-22
5228 Plane Goofy (7) (reissue) .....Feb.-52 ....
5205 Little Roquefort in City Slicker (7) .....Mar.-52 + 12-22
5206 Mighty Mouse in Prehistoric Perils (7) .....Mar.-52 + 12-22
5207 Terry Bears in Papa's Day of Rest (7) .....Mar.-52 + 4-26
5208 Dinky in Flat Foot Fledgling (7) .....Apr.-52 + 5- 3
5209 Time Gallops On (7)...Apr.-52 + 4-19
5229 First Robin (7) (reissue).Apr.-52 ....

Universal-International

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CARTOON MELODIES

6388 Down the River (10)... 9-10-51 ± 9-15
1951-52 SEASON
7381 Reuben, Reuben (10)...11-12-51 ± 11-17
7382 Uncle Sam's Songs (10) .....12-31-51 + 12- 8
7383 Songs That Live (10).. 3-17-52 + 2-23
7384 Memory Song Book (10) 5-19-52 ± 2-23
7385 Song Dreams (10)..... 6-23-52 + 4-12

EARTH AND ITS PEOPLES

7361 Nomads of the Jungle (22) .....11- 5-51 ‡ 11-10
7362 Water for Dry Lands (19) .....11-26-51 + 11-10
7363 An Island Nation (21).12-24-51 ‡ 12- 1
7364 Desert Nomads (22)..... 1-21-52 ....
7365 Eskimo Seal Hunters (21) 2-18-52 ‡ 2-23
7366 Living in a Metropolis (20) ..... 3-17-52 ‡ 4-12
7367 Land Behind the Dikes (20) ..... 4-21-52 ‡ 4-26
7368 Tropical Mountain Island (..) ..... 5-19-52 ....
7369 Food for Paris Markets (..) ..... 6-16-52 ....

NAME BAND MUSICALS
1951-52 SEASON

7301 Tommy Dorsey and His Orchestra (15) .....11- 7-51 ± 11-10
7302 Woody Herman's Varieties (15) .....12- 5-51 + 11-17
7303 Nat King Cole and the Joe Adams Orch. (15)..... 1- 9-52 ....
7304 Dick Stabile and His Orch. (15) ..... 1-30-52 ....
7305 Blue Barron and His Orchestra (15) ..... 3-12-52 ‡ 2-23

TWO-REEL SPECIALS

6202 Arnold the Benedict (18) ..... 8- 8-51 ± 7-14
1951-52 SEASON
7201 Danger Under the Sea (16½) .....12-10-51 ‡11-10

SHORTS CHART

TECHNICOLOR CARTUNES
(Reissues)

6331 Pied Piper of Basin Street (7) ..... 8-20-51 ....
6332 100 Pygmies and Andy Panda (7) ..... 9-17-51 ....
6333 The Fox and the Rabbit (7) .....10-15-51 ....

1951-52 SEASON

7321 Loose Nut (7).....10-24-51 + 12- 8
7322 Abou Ben Boogie (7)...11-19-51 ± 12- 8
7323 Painter and Pointer (7) .....12-12-51 ‡‡ 12- 8
7324 Bathing Buddies (7).... 1- 7-52 ± 2-23
7325 Sliphorn King of Polaroo (7) ..... 2- 4-52 + 2-23
7326 Crow Crazy (7)..... 3- 3-52 ± 4-26
7327 Reckless Driver (7).... 3-31-52 ....
7328 Poet and Peasant (7).. 4-28-52 ....
7329 Mousie Come Home (7). 5-26-52 ....
7330 Fairweather Fiends (7). 6-23-52 ....

VARIETY VIEWS

6347 Romeo Land (9)..... 8- 6-51 + 7-21
6348 Monkey Island (9)..... 9-10-51 ± 7-14

1951-52 SEASON

7341 Italian Interlude (9)...11- 5-51 ± 12- 8
7342 Brooklyn Goes South (9) 1-21-52 ....
7343 Sail Ho! (9)..... 2-25-52 ....
7344 Rhythm on the Reef (9) 4-14-52 ....
7345 Army's Finest, The (9).. 6-16-52 + 4-19

WOODY WOODPECKER CARTUNES
(Technicolor)

6355 Redwood Sap (7).....10- 1-51 ± 9-15
6356 Woody Woodpecker Polka (7) .....10-29-51 + 9-15

1951-52 SEASON

7351 Destination Meatball (7) .....12-24-51 + 11-10
7352 Born to Peck (7)..... 2-25-52 ....
7353 Stage Hoax (7)..... 4-21-52 + 4-19

Warner Bros.

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BLUE RIBBON HIT PARADE
(Technicolor Reissues)

7313 The Stupid Cupid (7).. 9- 1-51 ....

1951-52 SEASON

8301 Holiday for Shoestrings (7) ..... 9-15-51 ....
8302 Lady in Red (7).....10-13-51 ....
8303 Sniffles and Bookworm (7) .....11-10-51 ....
8304 Goldilocks Jivin' Bears (7) .....12- 1-51 ....
8305 Of Thee I Sing (7).... 1-12-52 ....
8306 From Hand to Mouse (7) 2- 9-52 ....
8307 Brave Little Bat (7)... 3-15-52 ....
8308 Snow Time for Comedy (7) ..... 4-12-52 ....
8309 Hush My Mouse (7)... 5- 3-52 ....
8310 Baby Bottleneck (7).... 5-14-52 ....

BUGS BUNNY SPECIALS
(Technicolor)

7726 His Hare Raising Tale (7) ..... 8-11-51 + 9- 8

1951-52 SEASON

8723 Ballot Box Bunny (7)..10- 6-51 ‡‡ 11-24
8724 Big Top Bunny (7)....12- 1-51 ‡‡ 1-19
8725 Operation Rabbit (7)... 1-19-52 ‡‡ 4-19
8726 Foxy by Proxy (7)..... 2-23-52 ‡‡ 4-26
8727 14 Carrot Rabbits (7).. 3-15-52 ....
8728 Water, Water Every Hare (7) ..... 4-19-52 ....
8729 The Hasty Hare (7).... 6- 7-52 ....

FEATURETTES

7106 Law of the Badlands (20) 8- 4-51 ....

1951-52 SEASON

8101 The Knife Thrower (20). 9-29-51 ‡‡ 10-20
8102 A Laugh a Day (20)..11-24-51 ‡‡ 1-19
8103 Won't Play (20).....12-29-51 ....
8104 Gun to Gun (20)..... 3-22-52 ....
8105 The Mankillers (..).... 5-17-52 ....

HIT PARADE OF GAY NINETIES

7803 The Naughty 20s (9)... 8-18-51 ....

JOE McDOAKES COMEDIES

8401 So You Want to Be a Bachelor (10) ..... 9-22-51 + 11-10
8402 So You Want to Be a Plumber (10) .....11-10-51 ± 1-26
8403 So You Want to Get It Wholesale (10) ..... 1-12-52 + 4-19
8404 So You Want to Enjoy Life (10) ..... 3-29-52 ....
8405 So You Want to Go to a Convention (..) ..... 6- 7-52 ....

MELODY MASTERS BAND

1951-52 SEASON

8801 U.S. Army Band (10)..10-13-51 + 12- 1
8802 Jan Garber and Orch. (10) .....11-17-51 ....
8803 Richard Himber and Orch. (9) ..... 2- 9-52 ± 4-19
8804 Harry Owens' Royal Hawiians (10) ..... 4-12-52 ....
8805 U.S. Navy Band (..)... 6-21-52 ....

MERRIE MELODIES
(Color)

7718 Cheese Chasers (7)..... 8-25-51 + 9- 8

1951-52 SEASON

8701 Lovelorn Leghorn (7)... 9- 8-51 ‡‡ 11-10
8702 Tweety's S.O.S. (7).... 9-22-51 ‡‡ 11-10
8703 A Bear for Punishment (7) .....10-20-51 ....
8704 Sleepy Time Possum (7).11- 3-51 + 1-19
8705 Drip-Along Daffy (7)..11-17-51 ‡‡ 1-19
8706 Tweet Tweet Tweety (7).12-15-51 ....
8707 The Prize Pest (7).....12-22-51 ....
8708 Who's Kitten Who (7).. 1- 5-52 ‡‡ 5-10
8709 Feed the Kitty (7)..... 2- 2-52 ‡‡ 5-10
8710 Gift Wrapped (7)..... 2-16-52 ‡‡ 5- 3
8711 Thumb Fun (7)..... 3- 1-52 ....
8712 Little Beau Pepe (7)... 3-29-52 ....
8713 Kiddin' the Kitten (7).. 4- 5-52 ....
8714 Little Red Rodent Hood (7) ..... 5- 3-52 ....
8715 Sock a Doodle Do (7).. 5-10-52 ....
8716 Beep Peep (7)..... 5-24-52 ....
8717 Ain't She Tweet (7).... 6-21-52 ....
8718 The Turn-Tale Wolf (7). 6-28-52 ....

SPORTS PARADE
(Technicolor)

8501 Art of Archery (10)...10- 6-51 ± 10-20
8502 Cowboy's Holiday (10)..11- 3-51 ± 12- 1
8503 Every Dog Has His Day (10) .....12-22-51 ....
8504 Dutch Treat in Sports (9) 2- 2-52 + 4-26
8505 Emperor's Horses (10).. 3- 1-52 ....
8506 Glamour in Tennis (10) 4- 5-52 ....
8507 Switzerland Sportland (..) ..... 5-10-52 ....
8508 Centennial Sports (..).. 6-28-52 ....

TECHNICOLOR SPECIALS

7008 Enchanted Islands (20). 8- 4-51 ‡‡ 9- 8

1951-52 SEASON

8001 Winter Wonders (20)... 9- 8-51 + 11-10
8002 Ride, Cowboy, Ride (20).10-27-51 + 11-17
8003 Lincoln in the White House (20) .....12- 8-51 ‡‡ 1-19
8004 Land of the Trembling Earth (18) ..... 1-26-52 ‡‡ 5-10
8005 Land of Everyday Miracles (16) ..... 3- 8-52 ....
8006 The Seeing Eye (20)... 4-26-52 ....
8007 No Pets Allowed (..).. 5-31-52 ....

VITAPHONE NOVELTIES

7608 Disaster Fighters (10).. 8-11-51 ‡‡ 9- 8

1951-52 SEASON

8601 To Bee or Not to Bee (10) ..... 9-15-51 ± 11-10
8602 Lighter Than Air (10)..10-20-51 + 5-10
8603 Stop! Look and Laugh (10) .....10-20-51 + 11-24
8604 Songs of All Nations (10) 2-16-52 ....
8605 Animals Have All the Fun (10) ..... 4-19-52 ....
8606 Orange Blossoms for Violet (..) ..... 5-24-52 ....

MISCELLANEOUS

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Lippert

5115 Return of Gilbert and Sullivan (35) ..... 5-16-52 ....

Monogram

LITTLE RASCALS
(Reissues)

5134 Male and Female (11)..11-11-51 ....
5135 Hide and Shriek (11)..11-25-51 ....
5136 Roamin' Holiday (11)..12- 9-51 ....
5168 Shiver My Timbers (20).12- 9-51 ....
5169 Spanky (20) .....12-23-51 ....
5137 Framing Youth (11)....12-23-51 ....
5261 Second Childhood (19).. 1- 6-52 ....
5230 Pigskin Palooka (11)... 1- 6-52 ....
5262 Shrimps for a Day (20) 1-20-52 ....
5231 Three Men in a Tub (11) 1-20-52 ....
5263 Fish Hooky (20)..... 2- 3-52 ....
5232 Came the Brawn (11).. 2- 3-52 ....
5264 Sprucin' Up (20)..... 2-17-52 ....
5233 Feed 'Em and Weep (11) 2-17-52 ....

Republic

SERIALS

5182 Pirates' Harbor ..... 9-26-51 ....
15 Chapters
8153 Radar Men From the Moon ..... 1- 9-52 ....
12 Chapters
5184 Nyoka and the Tigermen (reissue) 15 Chapters.. 4- 8-52 ....

THIS WORLD OF OURS
(Trucolor)

5086 Switzerland (9) ..... 9- 1-51 ....
5087 Italy (9) .....11- 1-51 ....
5088 Egypt (9) .....12-15-51 ....
5089 Puerto Rico (9)..... 2-15-52 ....
5090 Chile (9) ..... 3- 1-52 ....
5185 Israel (..) ..... 4-15-52 ....

Independents

Pacific 231 (10) Pathe Cin.....4+ 11-10
Latuko (50) American Museum of Natural History..... + 1-26
Gambling (21) British Inf. Svc..... + 3-15
Sudan Dispute (20) British Inf. Svc... + 3-15
Jamaica Problem (20) British Inf. Svc. ‡‡ 3-15
The Future of 1,000,000 Africans (20) British Inf. Svc..... + 3-22
Out of True (38) British Inf. Svc..... ‡‡ 3-22
Scotland Yard (20) British Inf. Svc... + 3-22
West of England (10) British Inf. Svc. + 3-22
Triptych (14) Lux Films..... ‡‡ 3-22
David (40) Mayer-Kingsley..... + 3-22
Uncommon Clay (20) Thomas Craven.. + 3-22
FDR—Hyde Park (16) Pictorial Films ..... + 5-10

SHORTS REVIEWS

Little League Baseball Basics
(Official Little League Short)

MGM 20 Mins.

Good. An entertaining short to encourage today's youngsters in the field of America's national sport, this should be shown in every neighborhood theatre. Produced by Emerson Yorke and filmed in regulation practice-training areas, the film is filled with exciting diamond action and glimpses of well-known baseball coaches at work. Actual game plays are enacted and slow motion camera action points up the value of demonstrations of catching, pitching, baserunning and sliding for the kids. The climax is the final game between the 1951 Little League World Series between Williamsport Pa. and Stamford Conn. Excellent narration by Ted Husing.

Basketball Headliners of 1952

RKO (Special Featurette) 15 Mins.

Very good. Some of the zippiest basketball playing of the year is on view in this flashy court panorama. It spotlights the outstanding plays of the 15th annual Invitation Basketball tournament, held in Madison Square Garden, the NCAA competition at Seattle and finally the Olympic tournament, also in the Garden. In the latter contest we see the famed Harlem Globetrotters against the College All-Americans. The spectacular dribbling of the Globetrotters' Marques Haynes is a real show-stopper.

Campfire Club

RKO (Sportscope) 8 Mins.

Good. The Campfire Club of America, one of the nation's foremost rod and gun clubs, was established in New York's Westchester county about 50 years ago. On its 225 wooded acres all wildlife is protected and hunting is prohibited. Members are shown competing in angling and skeet-shooting events. There's also a flapjack contest. Winner is the first one to make a fire with one match, mix batter and fry an edible pancake.

A Nation Is Fifty

RKO 16 Mins.

Very good. Cuba, long associated with the three Rs—Rumba, Rum and Revolutions—is celebrating its 50th year as a Republic. This study of the island reviews Cuban history right down to the recent political coup by Batista. The old and new exist side by side in Cuba and the camera picks up all the striking contrasts. Also shown are the many tourist attractions, the huge sugar industry, new technical developments and the U.S. naval base at Guantanamo Bay. Sample floorshows in Havanas night spots provide a lively finale.

Swingtime in Mexico

RKO 9 Mins.

Good. Lilting Latin rhythm at its swingy best. Luis Arcaraz, the Paul Whiteman of Mexico, leads his orchestra in three enjoyable numbers—"Tabu," "Tell Me Why" and "Trumpet Mambo." An attractive songstress, Evangelina Elizondo, and the unusually agile dance team of Carter and Valadez complete the ensemble.

Emperor's Horses

WB (Sports Parade) 10 Mins.

Very good. Against a photogenic background of the Austrian Alps, the beautiful, white Lippizzaner horses go through their paces. These impressive steeds, first bred and trained over 400 years ago by the emperor of Austria, are the world's greatest show horses. General Patton was instrumental in saving them from destruction during the last war. Some typical training scenes are shown, building up to a colorful ceremony in which the horses perform incredibly difficult stunts. In Technicolor.

Every Dog Has His Day
(Sports Parade)

Warner Bros. 10 Mins.

Good. Who's Who in the dog world. This cavalcade of canines presents such diverse breeds as the Great Dane, Chihuahua, Dalmatian, French poodle and Afghan hound. Also featured in the four-legged cast are various types of hunting dogs, sled-pulling Huskies and sheep-tending collies. The animals are seen in their natural surroundings, with excellent Technicolor adding much to the scenic effects. The short will appeal to all dog lovers—and that means practically everybody.

Land of Everyday Miracles

WB (Technicolor Special) 17 Mins.

Very good. A patriotic panorama, exploring the daily miracles we take for granted, but which have made America a land of fabulous activity. It traces our technological, medical and industrial progress, sketching the development of such inventions and discoveries as the incandescent lamp, phonograph, telephone, cotton gin, reaping machine, automobile, radio, motion pictures, Pasteurization and vitamins. Historical background material is handled in a colorful manner and adds to the entertainment value of this short.

The Prize Pest

Warner Bros. (Looney Tune) 7 Mins.

Good. Porky Pig wins Daffy Duck on a radio giveaway show. The little quacker is a born quack and fakes a Jekyll-and-Hyde personality. As long as he's ca'ered to he is very amiable, but the minute he's crossed he becomes a monster. In desperation, Porky turns the tables and dons a horrible mask. It works like a charm and Daffy takes off like a flash. Then Porky sees himself in a mirror. Another flash. In Technicolor.

Tweet Tweet Tweety
(Looney Tune)

Warner Bros. 7 Mins.

Good. The locale of this Technicolor tickler is a national park. One of the tourists, Sylvester the cat, is determined to get his paws on Tweety. The litle bird, however, is slippery as spaghetti and it's always the cat who's up a tree. Between crashing Redwoods and roaring waterfalls, Sylvester takes a lot of punishment and when last seen he is riding skyward on the crest of a geyser.

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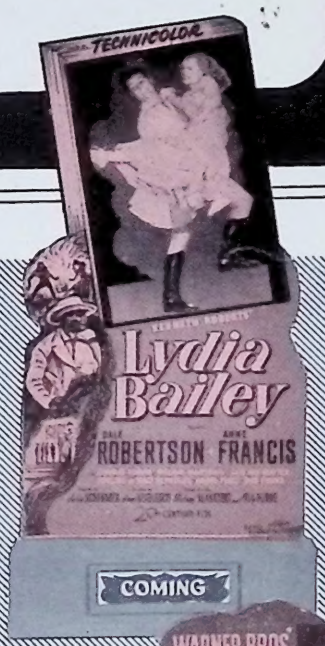

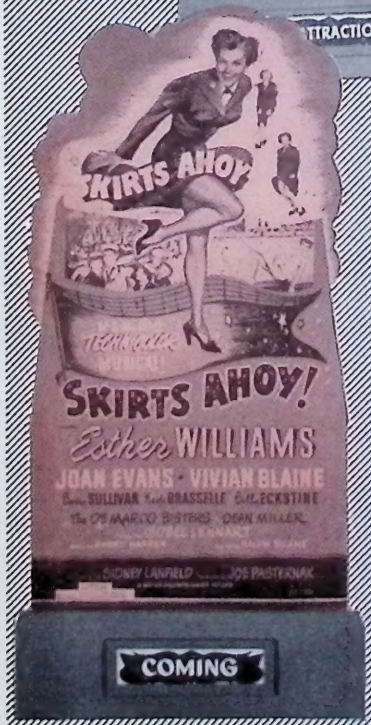

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